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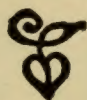
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SOLFÈGE  
DES  
SOLFÈGES

By  
A. DANNHÄUSER



Translated by  
J. H. CORNELL

IN THREE BOOKS

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## Preparatory Exercises. For the Intonations.

These exercises are made in order to familiarise the pupil with the intonations, and for sparing him the necessity of solving two difficulties at a time; the duration of the values and the accuracy of the sounds; hence, he will have to practise them exclusively while he is learning the first chapters of principles.

When the pupil shall seize the intonations easily, he will have to practise in beating two, three and four to the measure, counting the beats instead of naming the notes, or of solfeggiating them. For this exercise, he should observe the greatest equality in the duration of each beat. (1)

I.

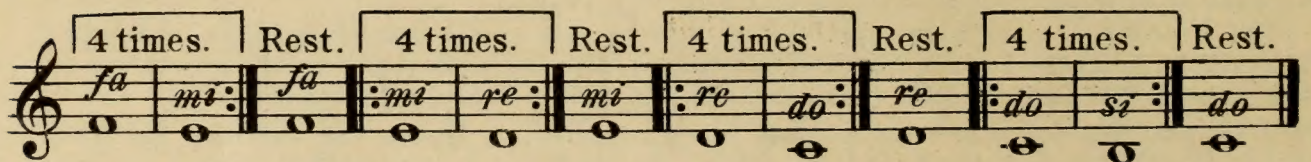
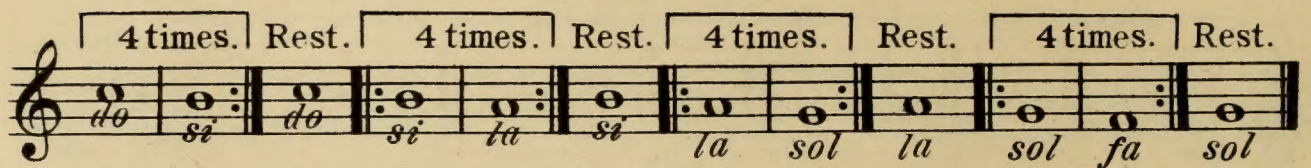
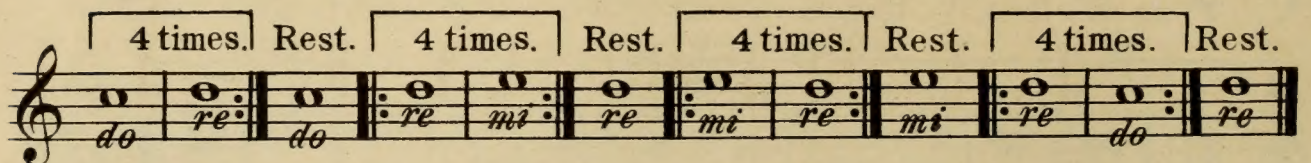
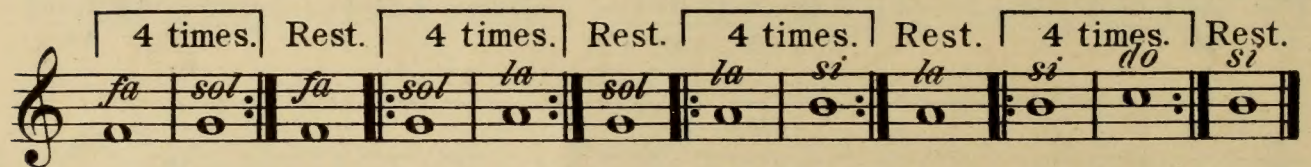
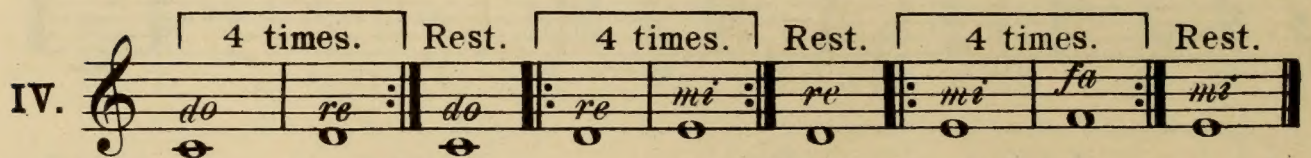
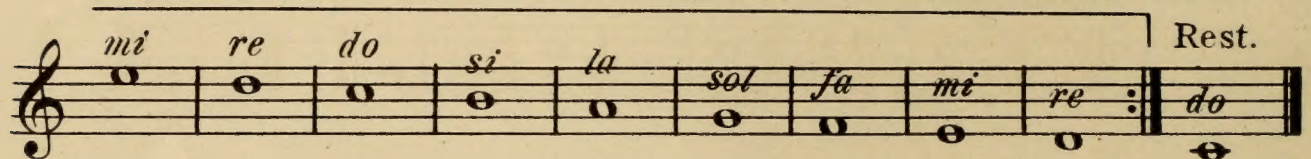
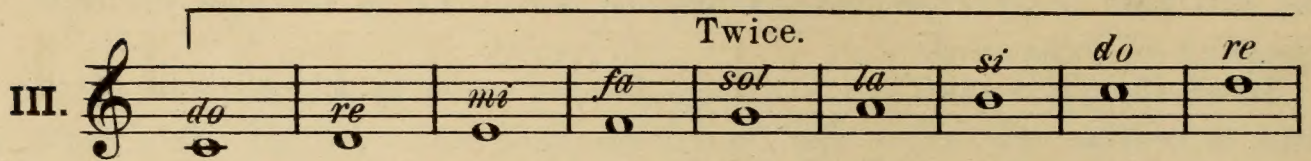
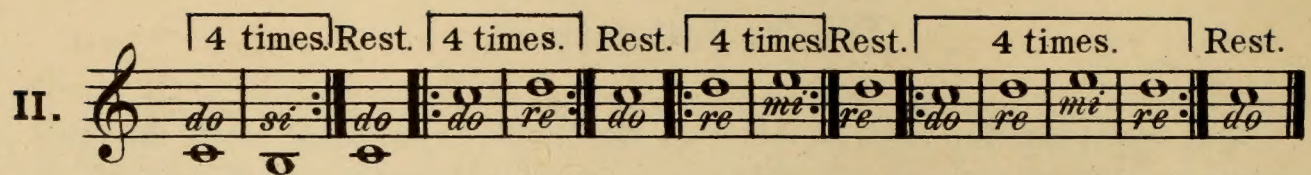
(1) It would even be very important to make use of the Metronome for this work, which ought to be done at different degrees of slowness and of quickness.

The first labor, made with care, will give great ease to all that shall follow; it belongs, however, to teachers or to mothers of families beginning with young children in this so essential part of the art, to guide them, according to their youthful intelligence.

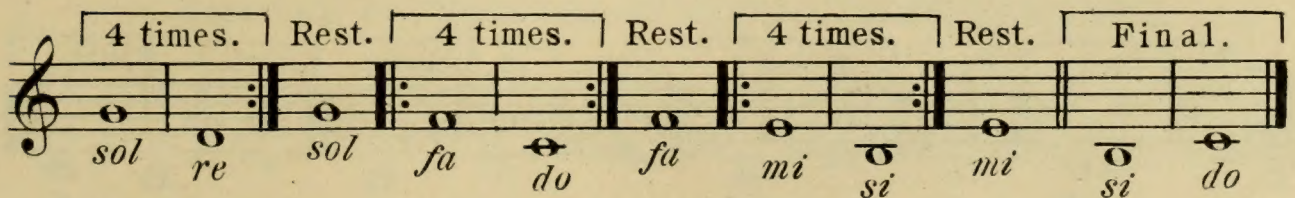
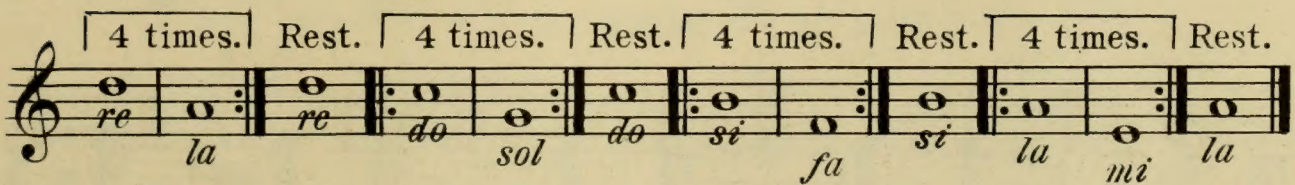
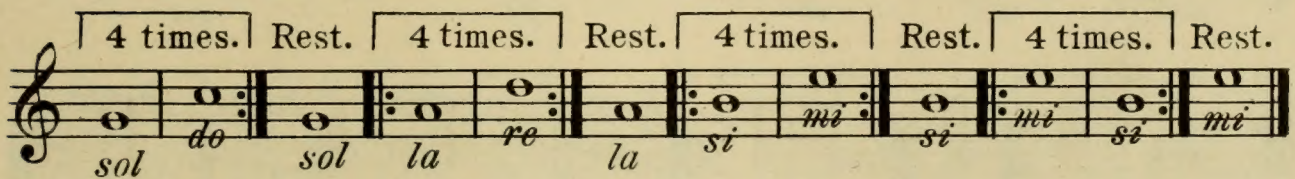
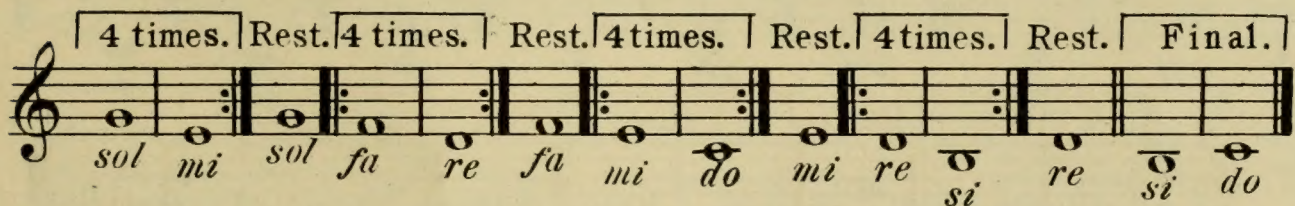
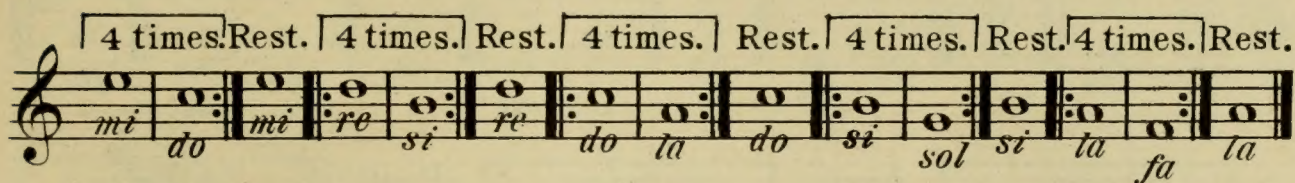
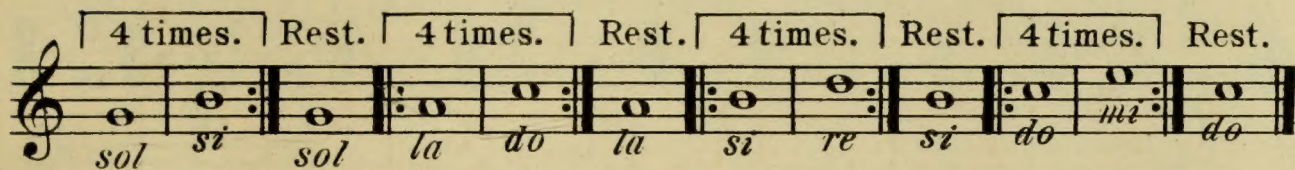
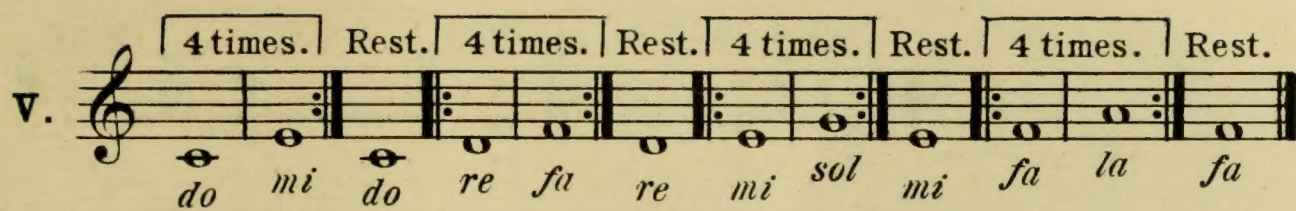
(2) Each exercise should be made as many times as indicated. It would be well that the teacher should execute it alone the first time, letting the pupil repeat it immediately.

(3) Let the pupil hold each note as long as his breath will allow him, without fatigue, and let him rest for a measure, in silence, at all the rests indicated.











VII.

4 times. Rest. 4 times. Rest. 4 times. Rest.

do sol do re la re mi si mi

4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.

fa do fa sol sol la la la

4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.

re sol re do fa do si mi si la re la

4 times. Rest. 4 times. Rest. Final.

sol do sol fa si fa si do

VIII.

4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.

do la do re re mi mi fa fa

4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.

sol mi sol mi re fa re do mi do

4 times. Rest. 4 times. Rest. 4 times. Rest. Final.

si re si la do la sol si sol si do

IX.

4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.

do do re re mi mi mi

4 times. Rest. 4 times. Rest. 4 times. Rest. Final.

re re do do si si si do

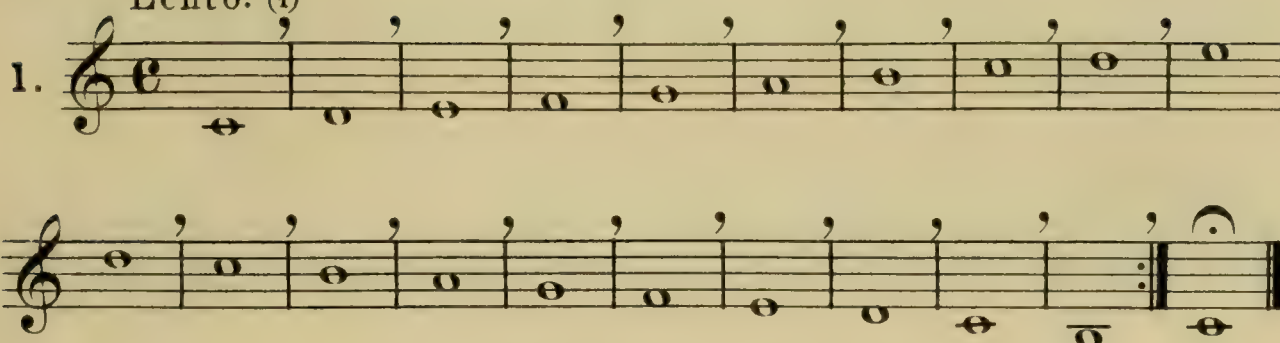


# Scale of the tone C (*do*), major mode.

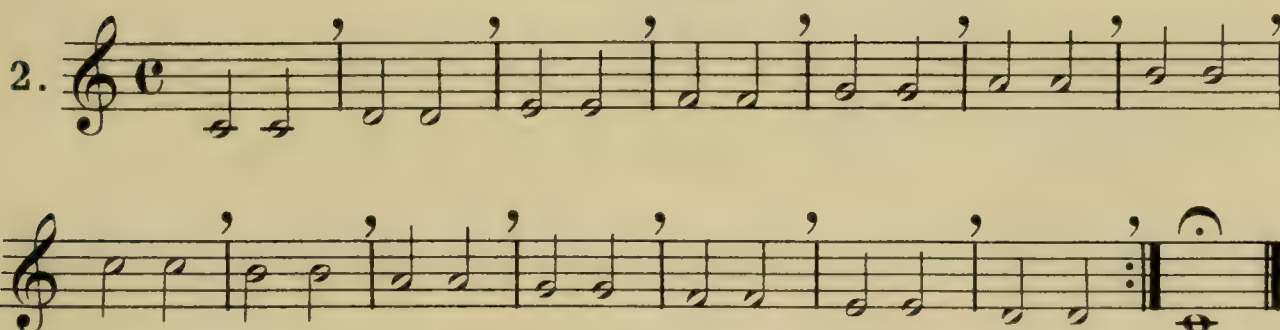
Four beats to the measure.

Whole-notes.

Lento. (4)

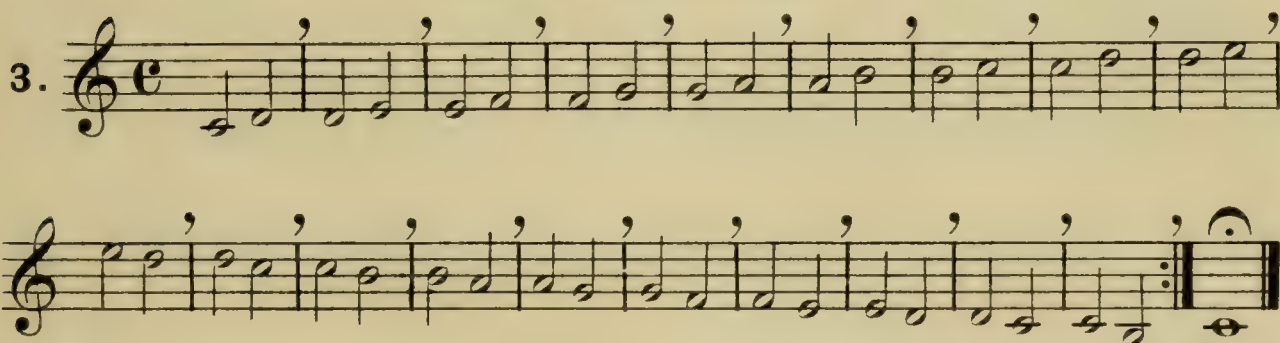


Half-notes.

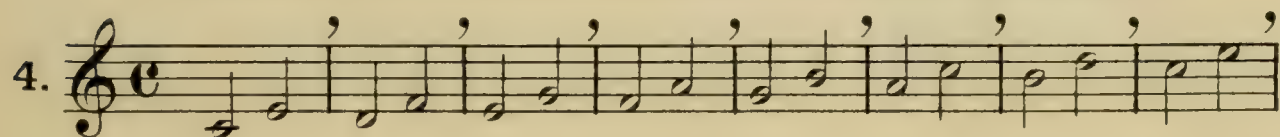


## Exercises for intoning the Intervals.

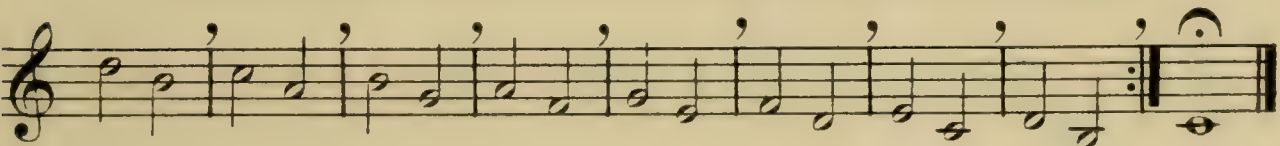
Intervals of Seconds.



Intervals of Thirds ascending and of Seconds descending.

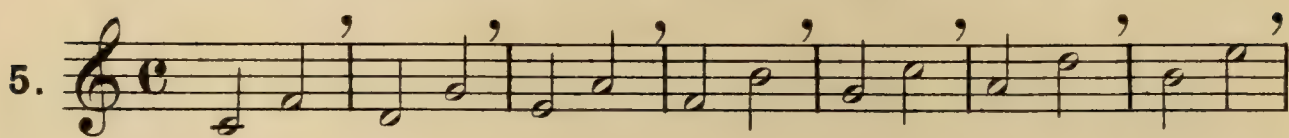


Intervals of Thirds descending and of Seconds ascending.

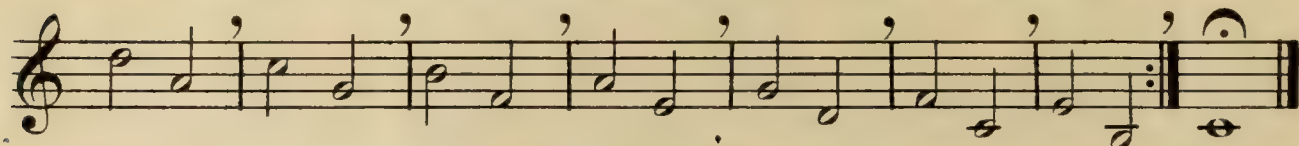




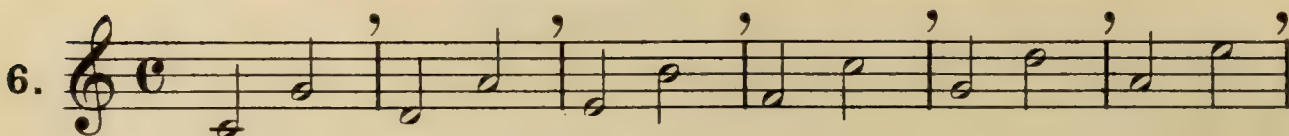
Intervals of Fourths ascending and of Thirds descending.



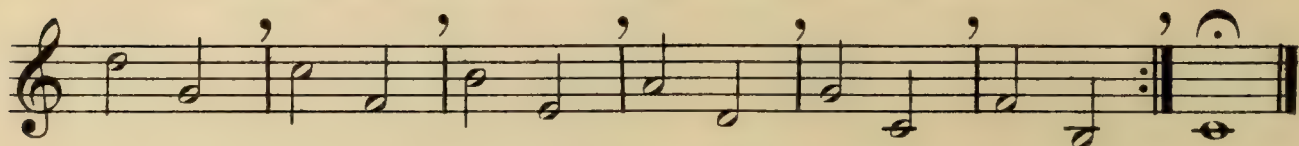
Intervals of Fourths descending and of Thirds ascending.



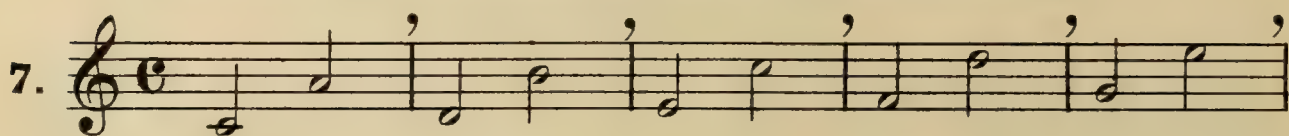
Intervals of Fifths ascending and of Fourths descending.



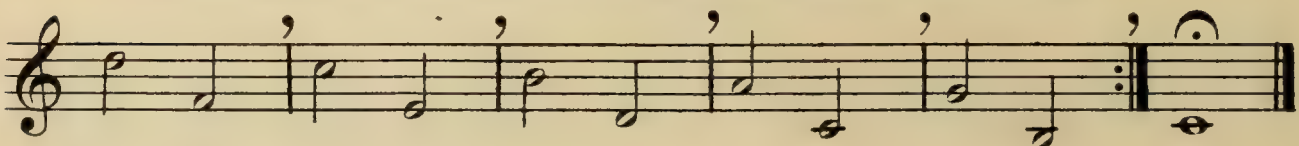
Intervals of Fifths descending and of Fourths ascending.



Intervals of Sixths ascending and of Fifths descending.

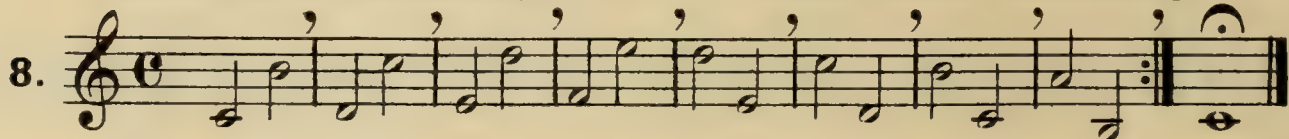


Intervals of Sixths descending and of Fifths ascending.



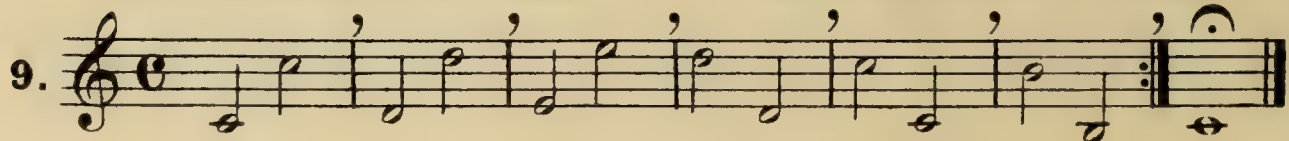
Intervals of Sevenths ascending  
and of Sixths descending.

Intervals of Sevenths descending  
and of Sixths ascending.



Intervals of Octaves ascending  
and of Sevenths descending.

Intervals of Octaves descending  
and of Sevenths ascending.





### Summary of the Intervals.

10. 

# Lessons

for the different note-values and the different kinds of measure.

### Lessons with Whole-notes and Whole-note rests.

The rest is the silence of the Whole-note.

**Moderato:\*)** The Whole-note counts four beats.

H. L.

11.

**Moderato.**

H. L.

12. *Moderato*

## Lessons with Half-notes and Half - note rests.

The half-note rest is the silence of the half-note.

**The Half-note counts two beats.**

ROD.

**Moderato.**

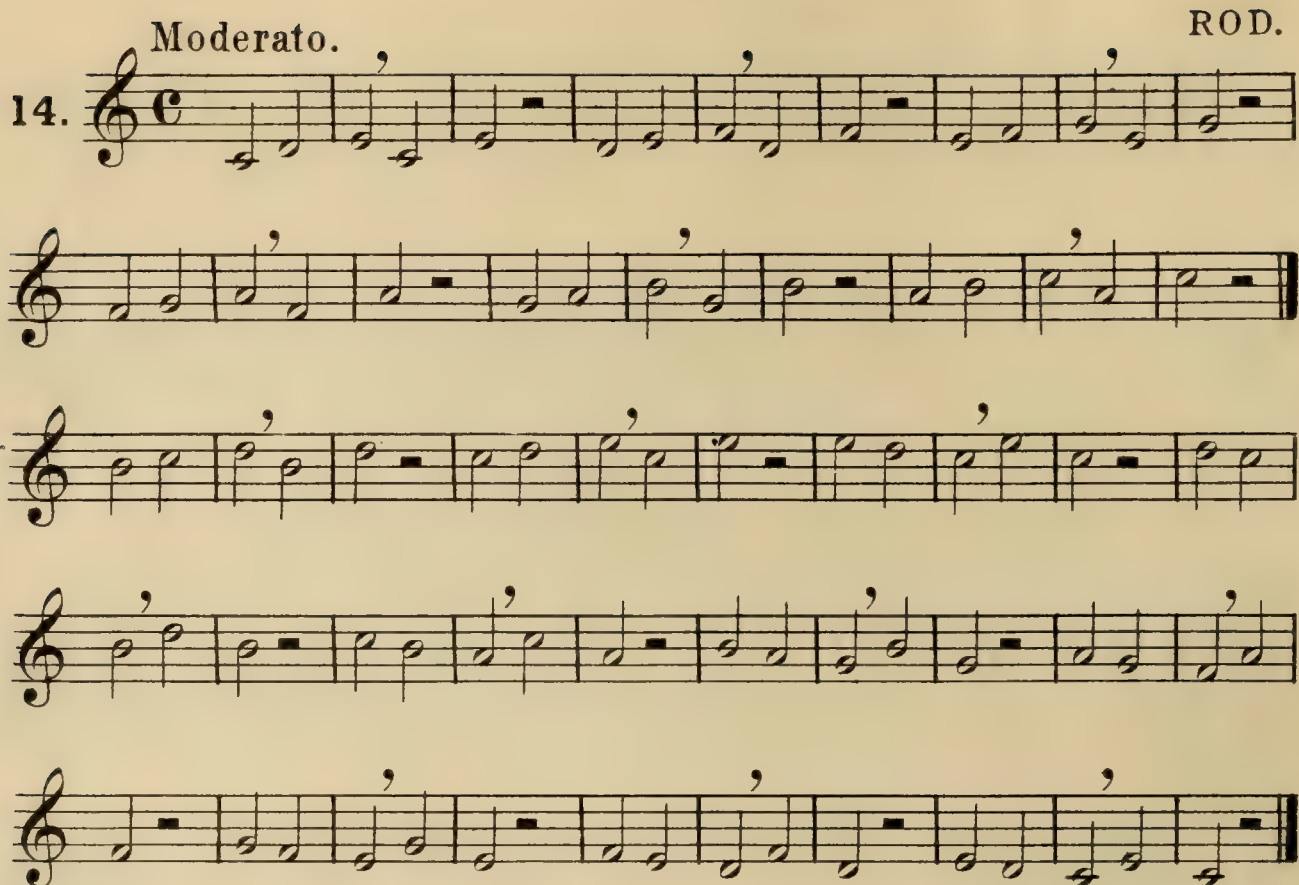
13. *Moderato.*

The exercise is written on two staves. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 12. The tempo is marked 'Moderato.' The key signature is one sharp (F#), and the time signature is 2/4. The melody is simple, using quarter and eighth notes with rests.

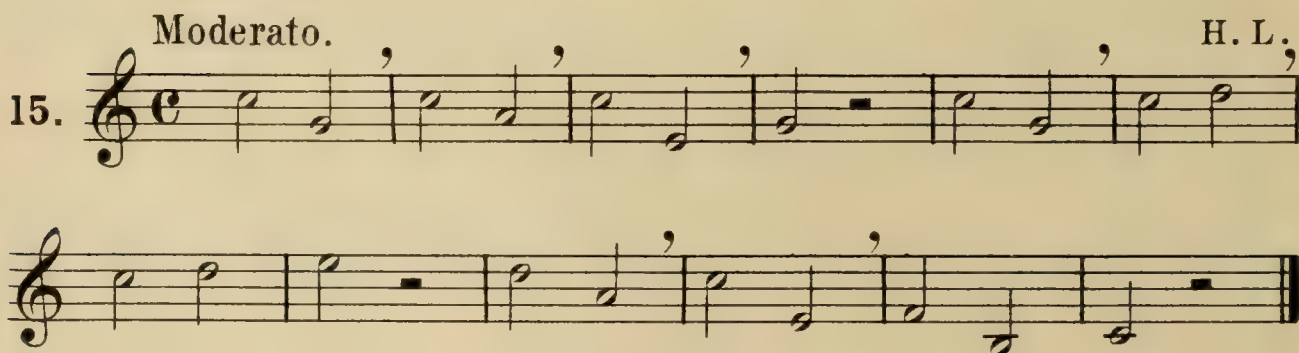
\* ) For all the elementary lessons, the movement "*Moderato*" with 4 beats ought always to be metronomed 100 or 104 for each beat, or quarter-note.



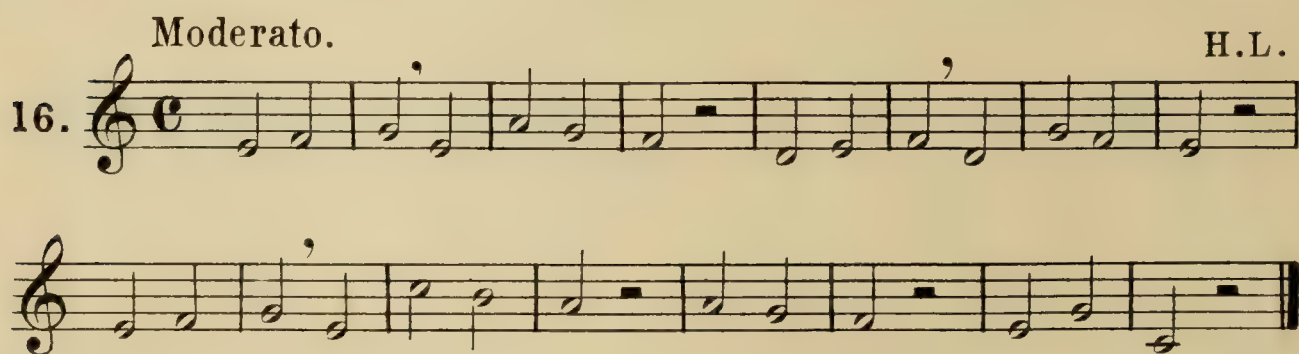
14. Moderato. ROD.



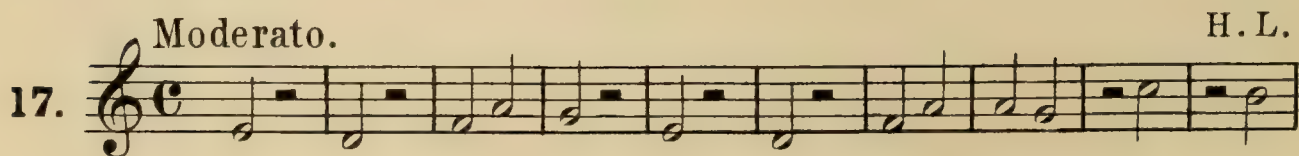
15. Moderato. H. L.



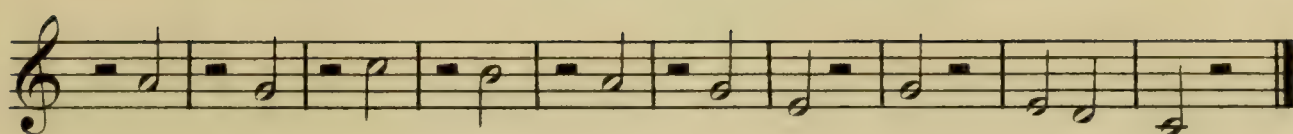
16. Moderato. H. L.



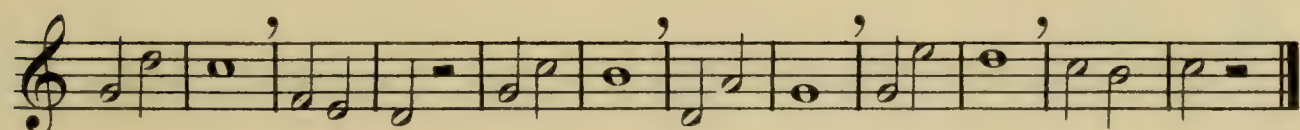
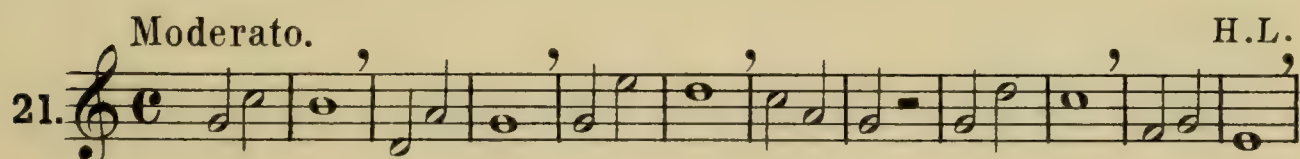
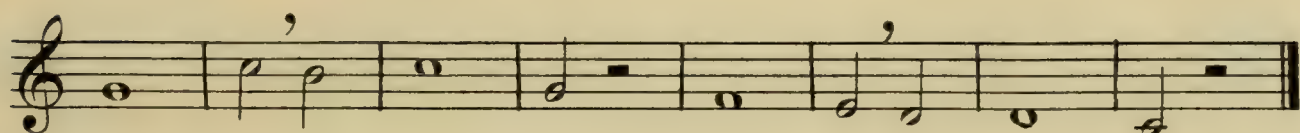
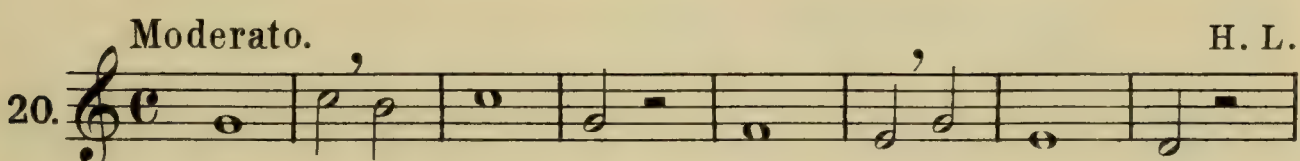
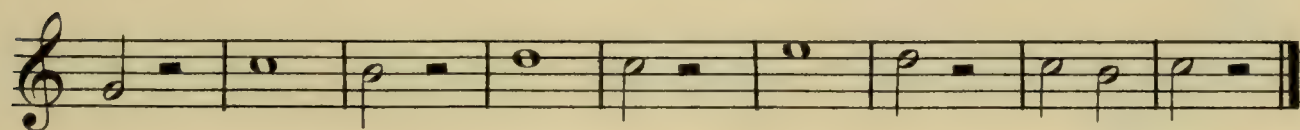
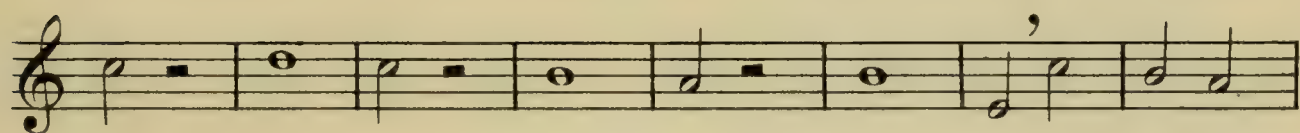
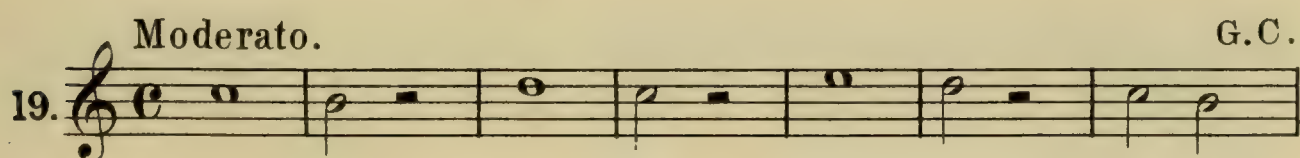
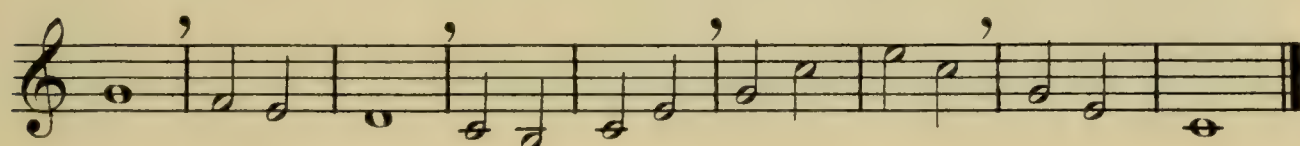
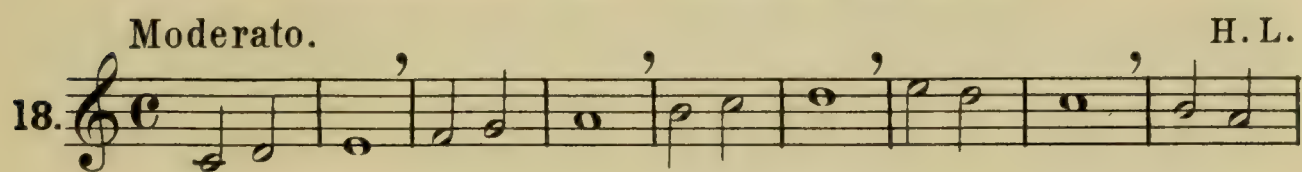
17. Moderato. H. L.







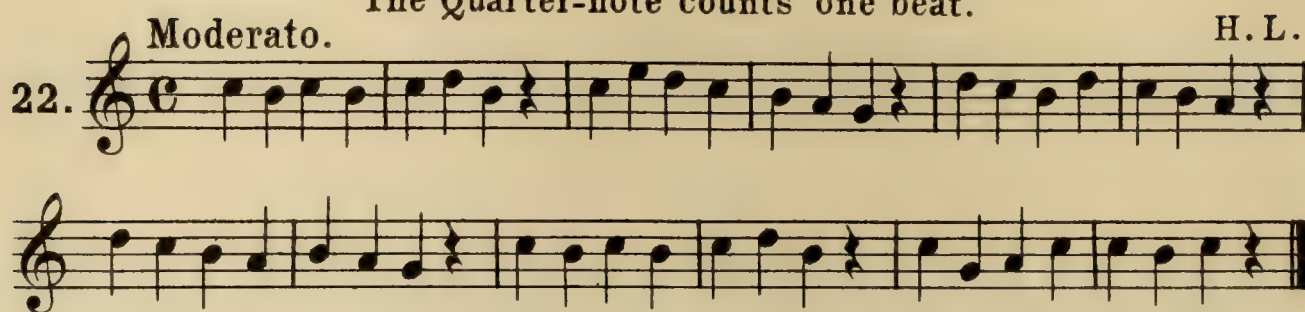
Lessons with Whole-notes and Half-notes.





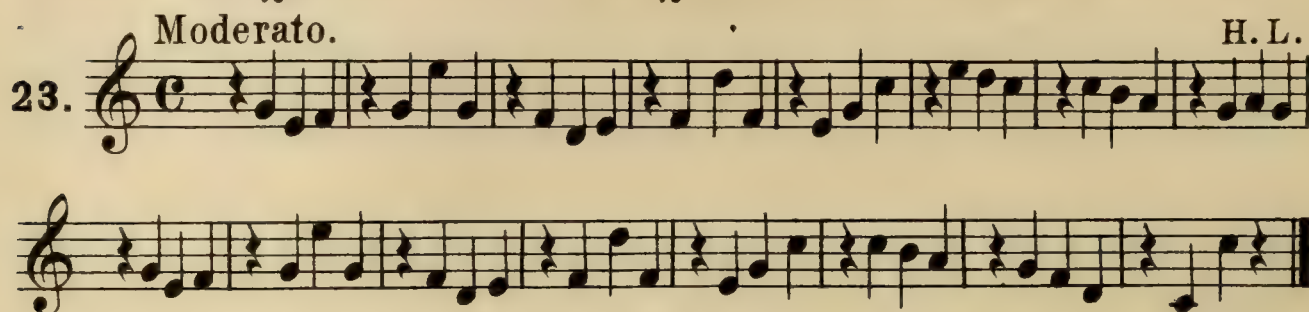
Lessons with Quarter- notes and their rests.  
 The Quarter-note rest is the silence of the Quarter-note.  
 The Quarter-note counts one beat.

22. *Moderato.* H. L.



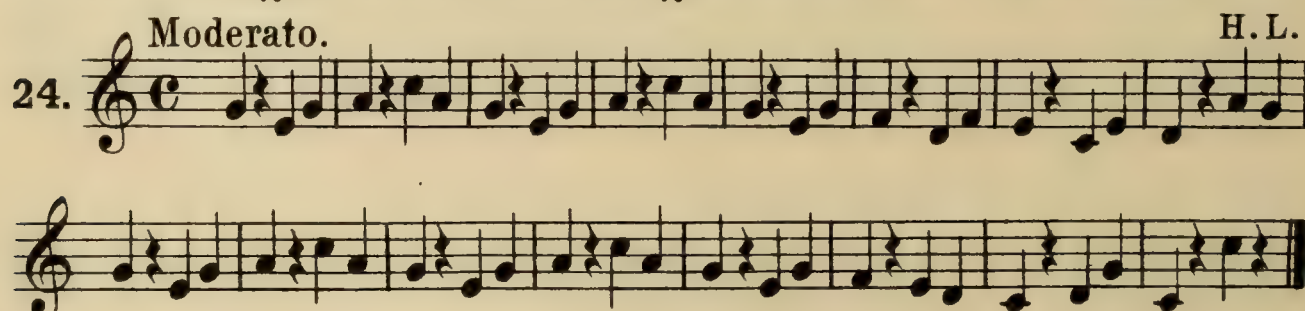
Lesson with Quarter-notes and one Quarter-note rest at the first beat.

23. *Moderato.* H. L.



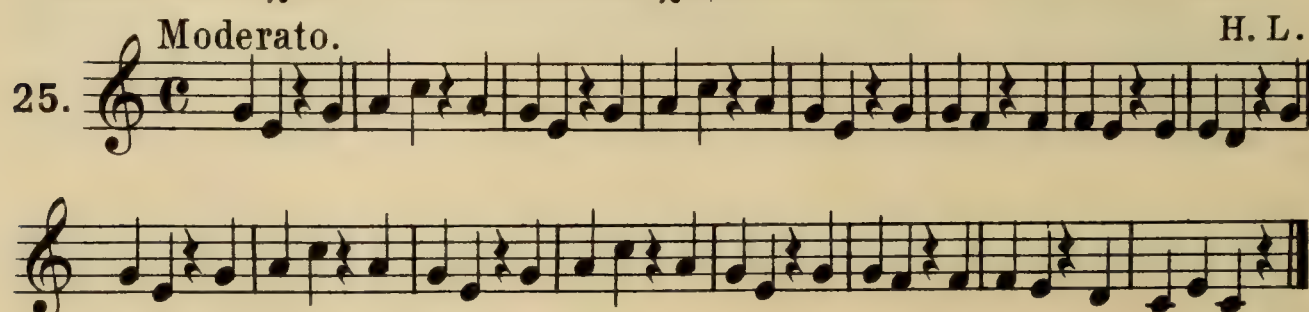
Lesson with Quarter-notes and one Quarter-note rest at the second beat.

24. *Moderato.* H. L.



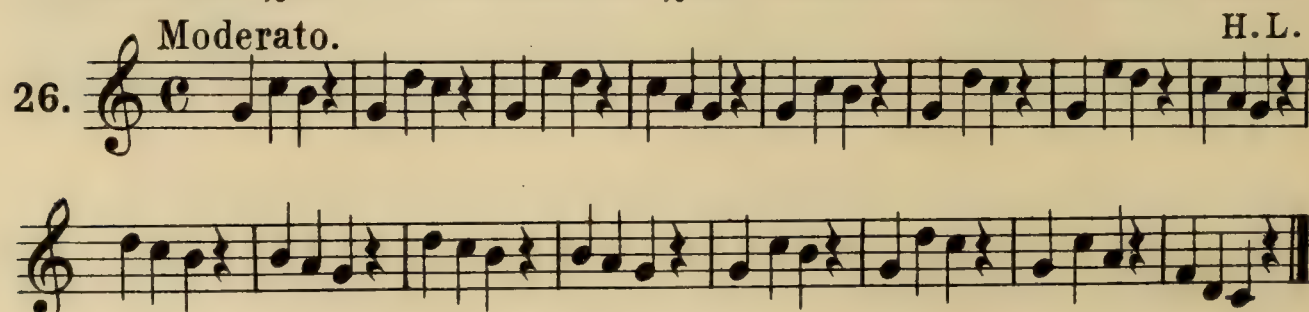
Lesson with Quarter-notes and one Quarter-note rest at the third beat.

25. *Moderato.* H. L.



Lesson with Quarter-notes and one Quarter-note rest at the fourth beat.

26. *Moderato.* H. L.



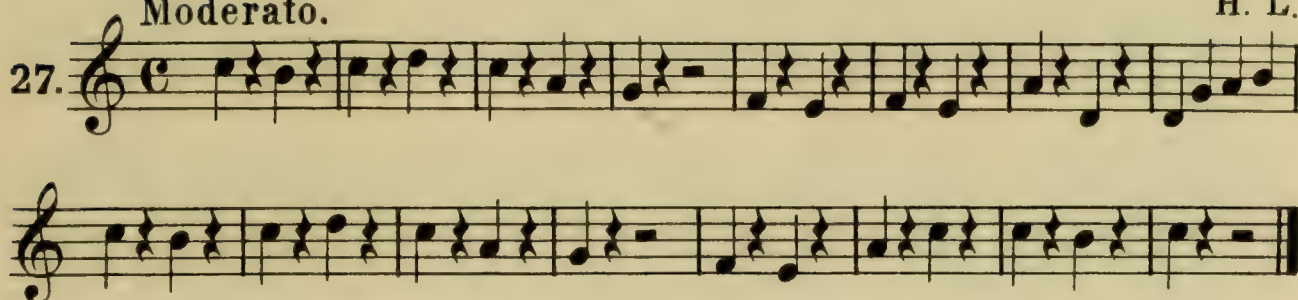


Lesson with Quarter-notes and one Quarter-note  
rest at the second and the fourth beat.

11

Moderato.

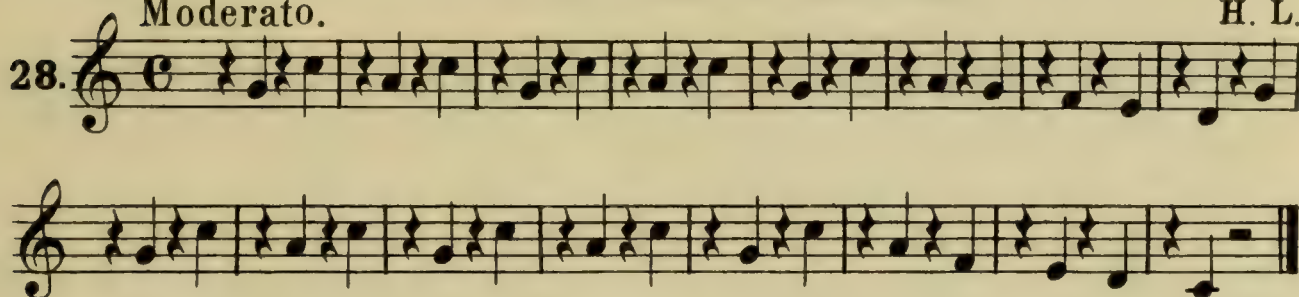
H. L.



Lesson with Quarter-notes and one Quarter-note  
rest at the first and the third beat.

Moderato.

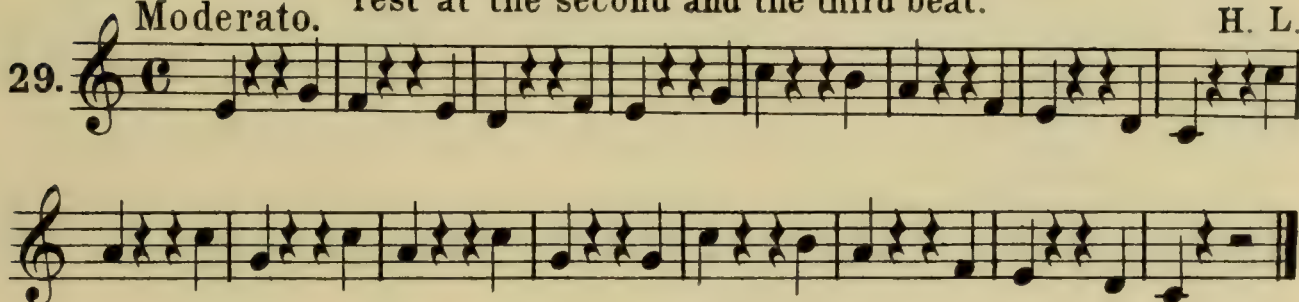
H. L.



Lesson with Quarter-notes and one Quarter-note  
rest at the second and the third beat.

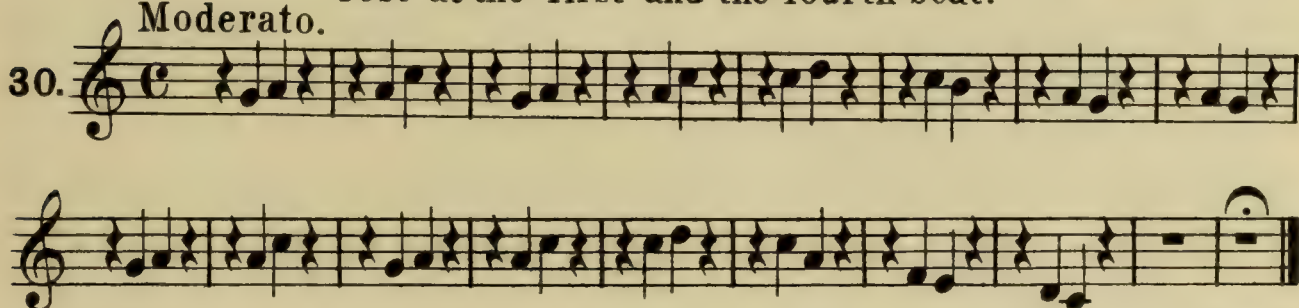
Moderato.

H. L.



Lesson with Quarter-notes and one Quarter-note  
rest at the first and the fourth beat.

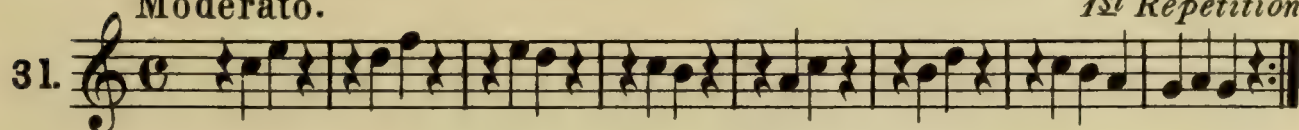
Moderato.



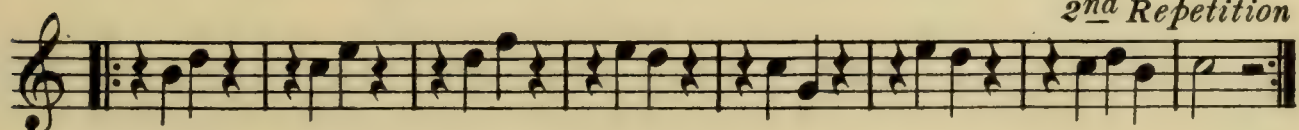
Moderato.

ROD.

1st Repetition.



2nd Repetition





## Lessons with Half-notes and Quarter-notes.

Moderato.

H.L.

32.

*Return.*  
Moderato.

G. C.

33.

*Fine.*

*Return.*

Moderato.

H. L.

34.

## Lessons with Whole-notes, Half-notes and Quarter-notes.

Moderato. .

35.



Moderato. ROD.

36.

This musical exercise is written on a single staff in treble clef with a common time signature (C). It consists of 16 measures. The first measure contains a whole note G4. The subsequent measures are pairs of eighth notes and eighth-note rests, starting with A4 in the second measure and ending with G4 in the 16th measure. The tempo is marked 'Moderato.' and the instruction 'ROD.' is at the end.

### Lessons with Eighth-notes and Eighth-note rests.

The Eighth-note rest is the silence of the Eighth-note.

Two Eighth-notes to a beat, or one Eighth-note and its rest.

Adagio (♩ = 69)

H. L.

37.

This musical exercise is written on a single staff in treble clef with a common time signature (C). It consists of 16 measures. The first measure contains a whole note G4. The subsequent measures are pairs of eighth notes and eighth-note rests, starting with A4 in the second measure and ending with G4 in the 16th measure. The tempo is marked 'Adagio' with a note value of 69. The instruction 'H. L.' is at the end.

Adagio. (♩ = 69) H. L.

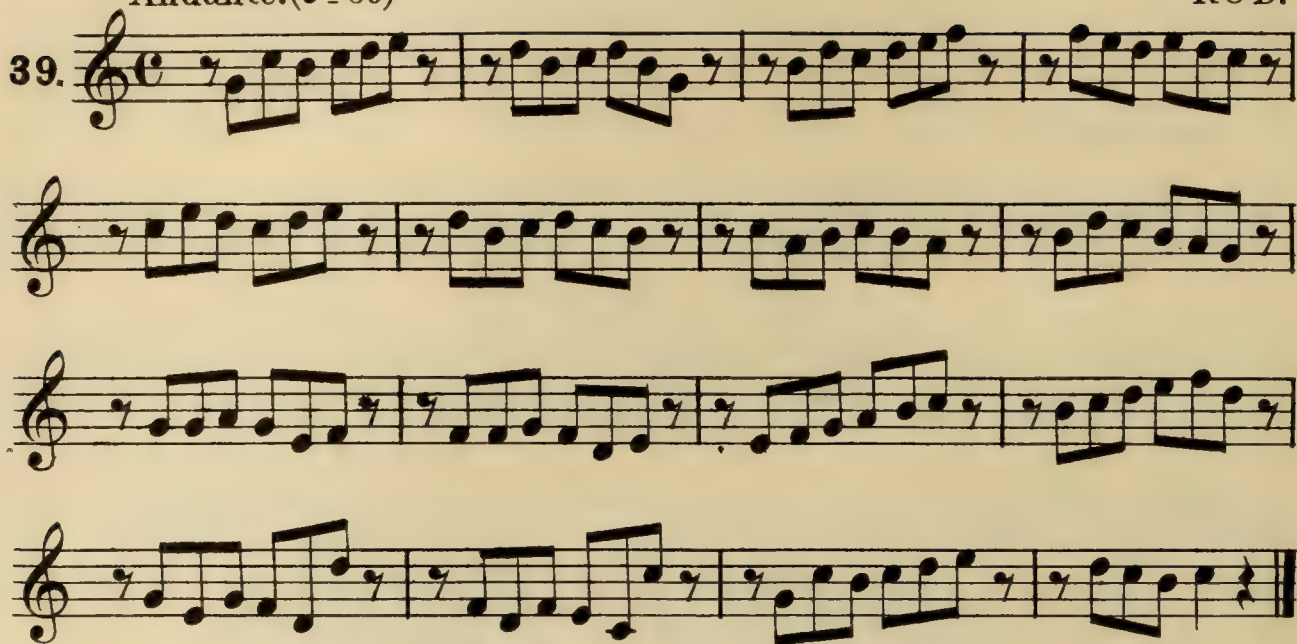
38.

This musical exercise is written on a single staff in treble clef with a common time signature (C). It consists of 16 measures. The first measure contains a whole note G4. The subsequent measures are pairs of eighth notes and eighth-note rests, starting with A4 in the second measure and ending with G4 in the 16th measure. The tempo is marked 'Adagio' with a note value of 69. The instruction 'H. L.' is at the end.



Andante. (♩ = 80)

ROD.



Lesson with Half-notes and Eighth-notes.

Andante. (♩ = 76)

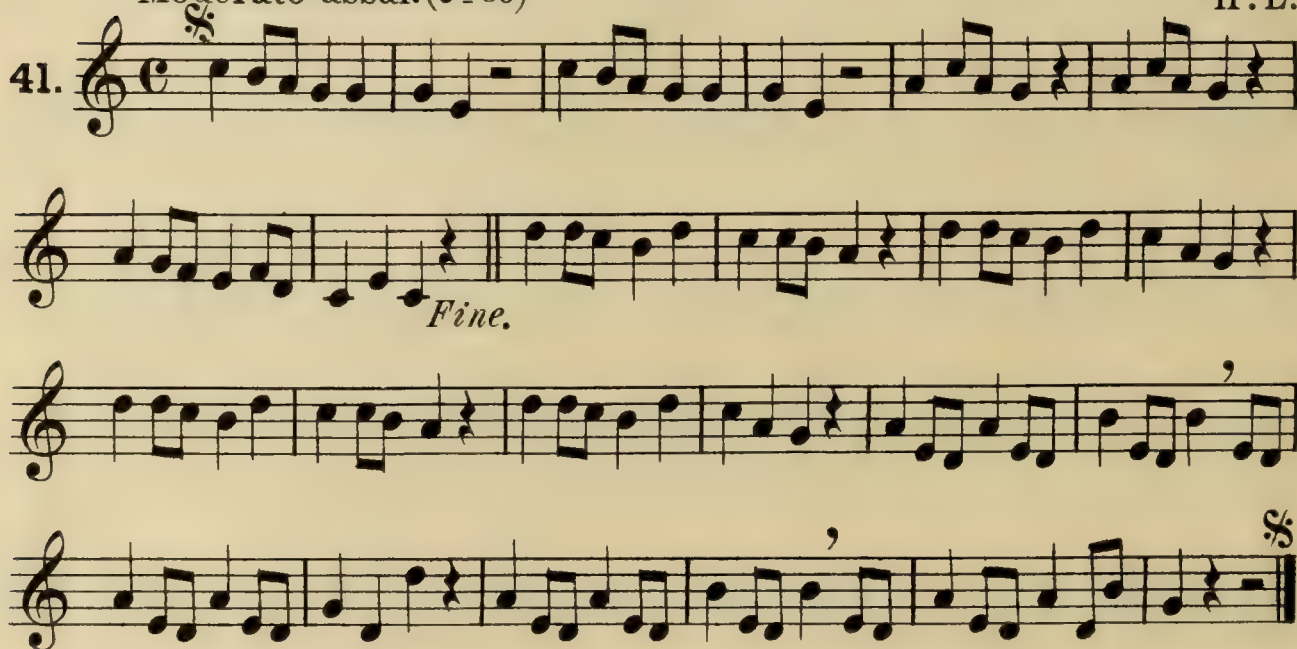
ROD.



Lesson with Quarter-notes and Eighth-notes.

Moderato assai. (♩ = 80)

H. L.



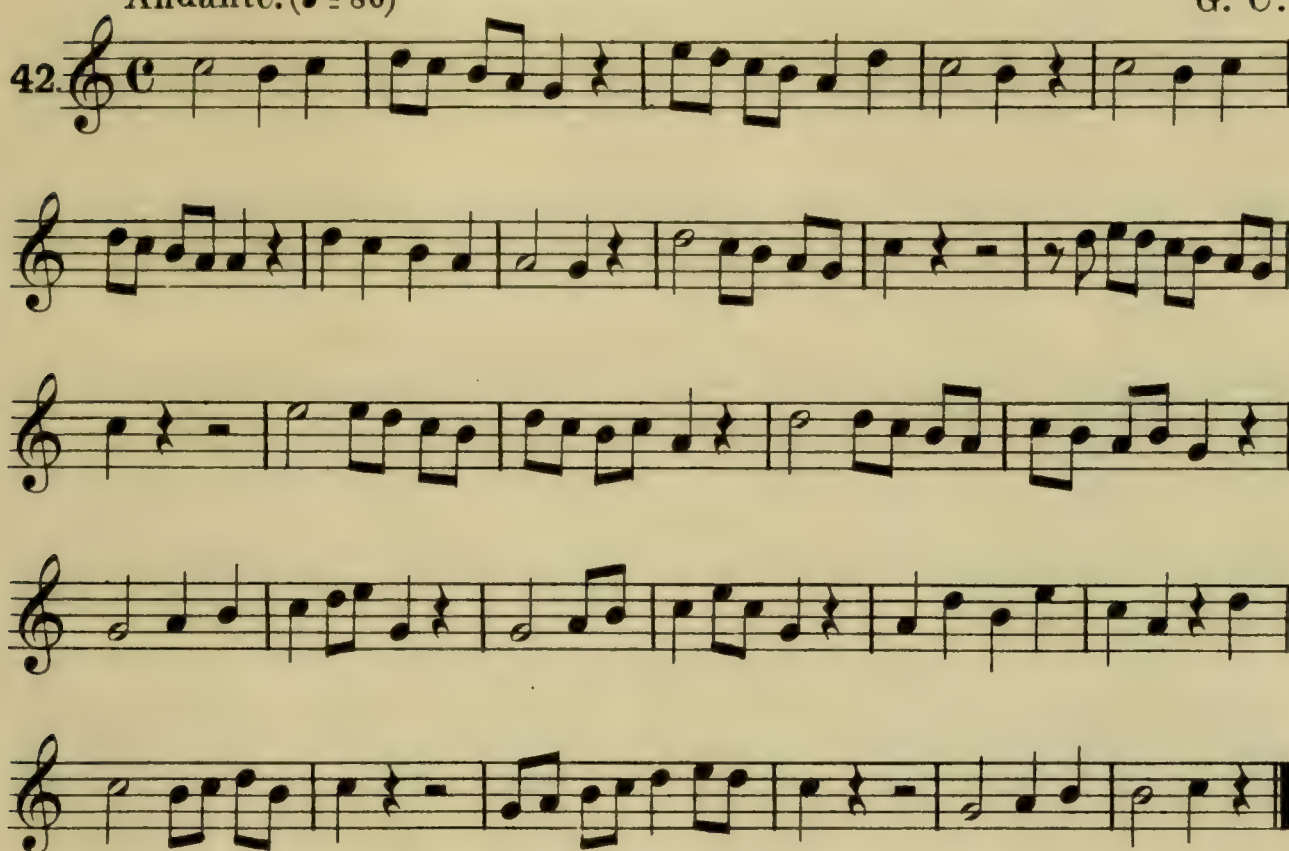


Lesson with Half - notes, Quarter-notes, and Eighth-notes.

15

Andante. (♩ = 80)

G. C.



Lesson with Whole-notes, Half-notes, Quarter-notes and Eighth-notes.

Moderato. (♩ = 88)

ROD.

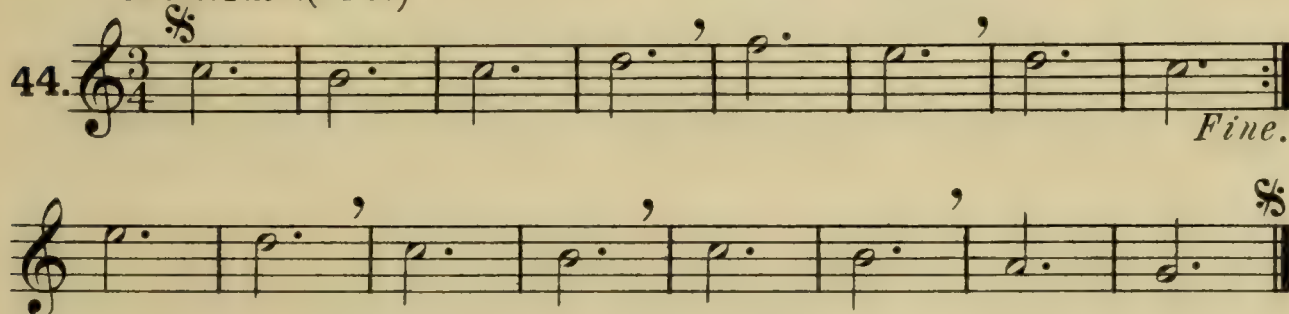


Lessons for  $\frac{3}{4}$  measure.

One dotted Half-note to the measure, one Quarter-note to each beat.

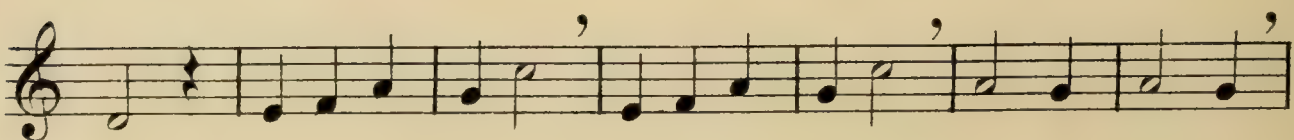
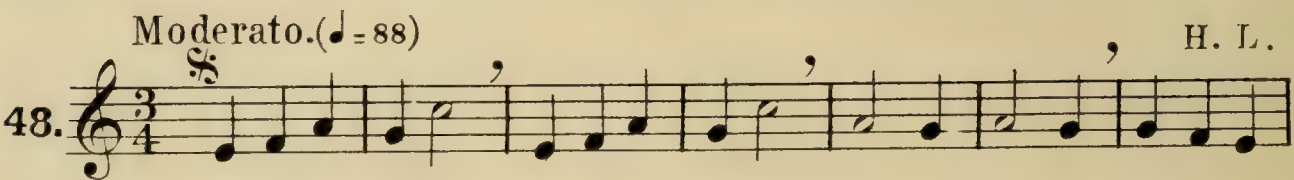
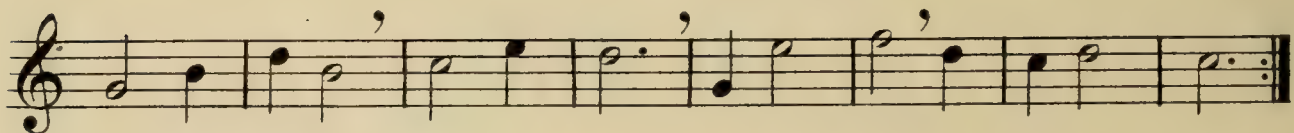
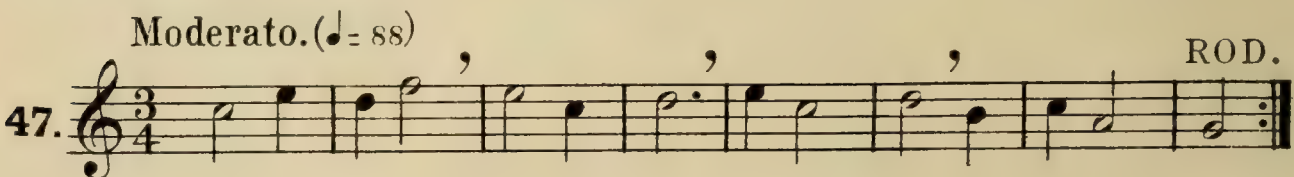
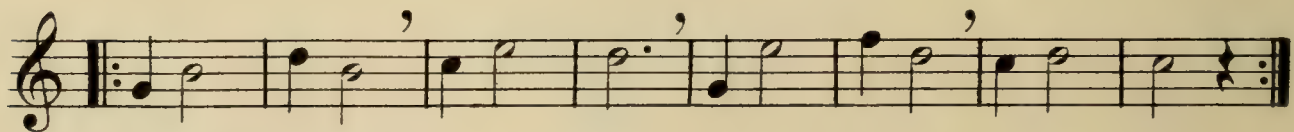
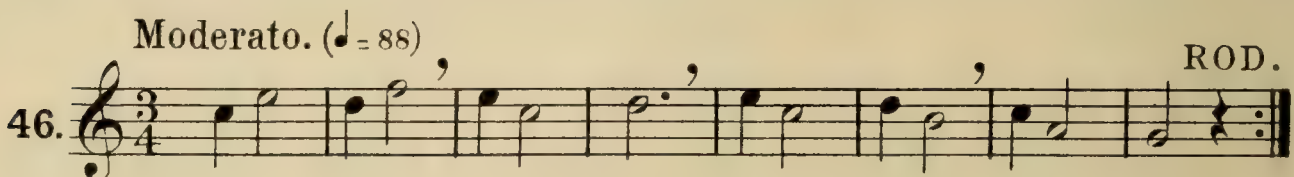
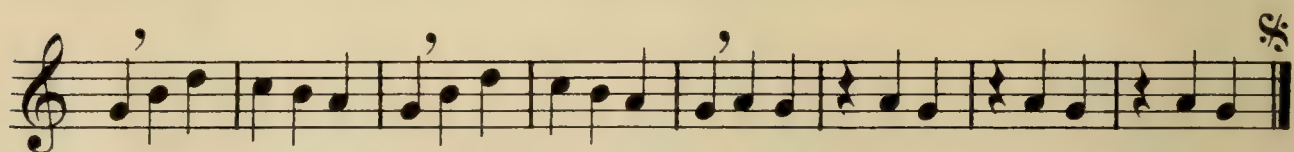
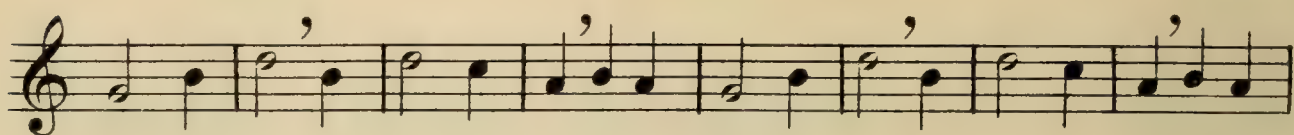
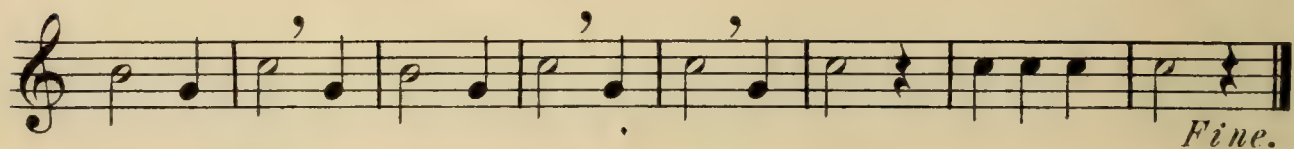
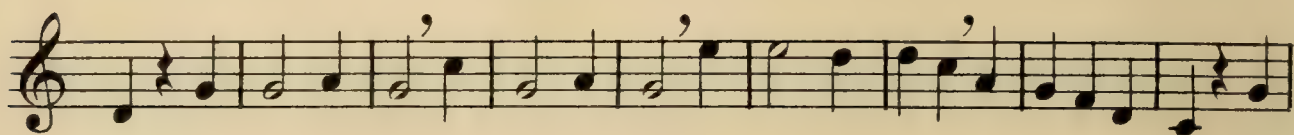
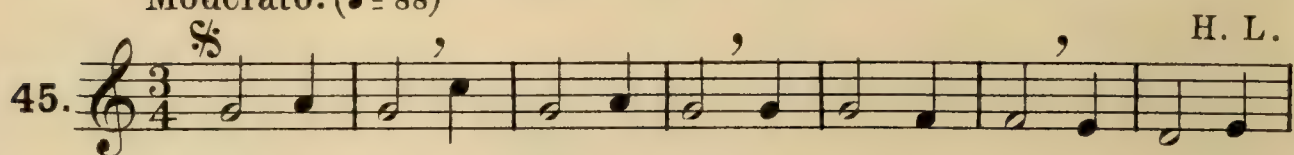
The dotted Half note counts three beats.

Moderato. (♩ = 88)





16 The Half-note counts two beats and the Quarter-note one beat.  
Moderato. (♩ = 88)



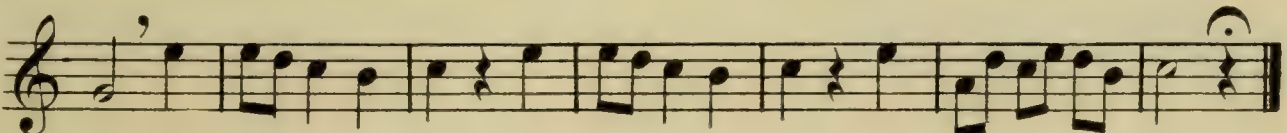
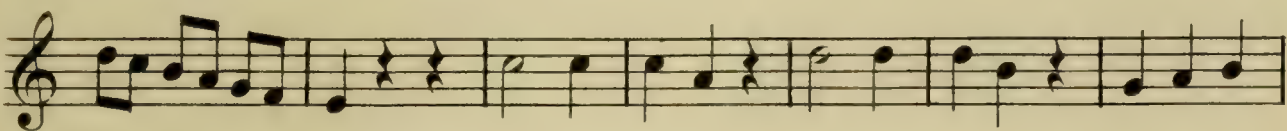
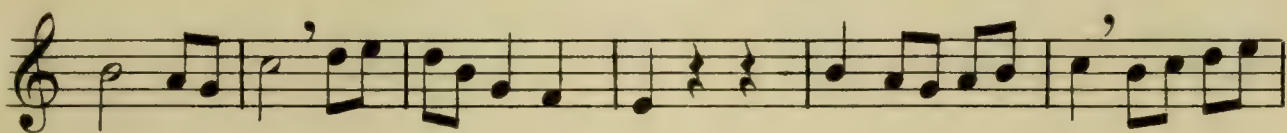
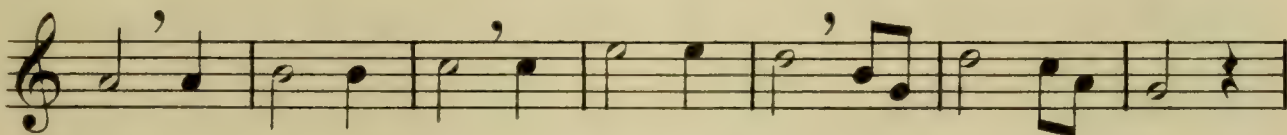
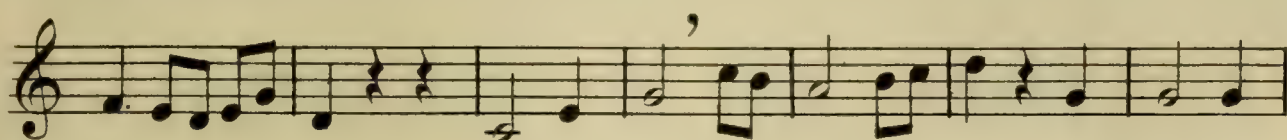
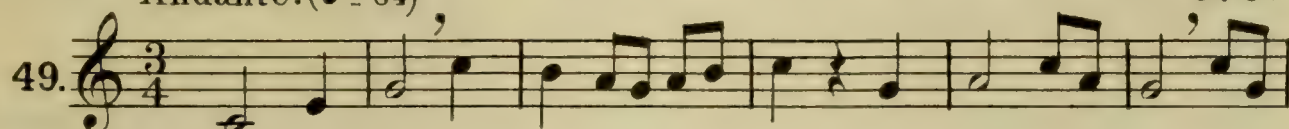




Two Eighth- notes to one beat.

Andante. ( $\text{♩} = 84$ )

G. C.

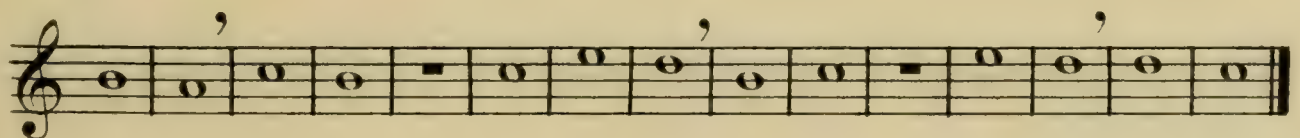
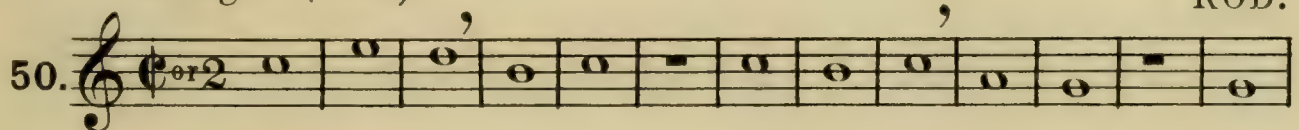


Lessons for the  $\frac{2}{2}$  measure, or  $\text{C}$ .

One Whole-note to the measure.

Allegro. ( $\text{♩} = 96$ )

ROD.

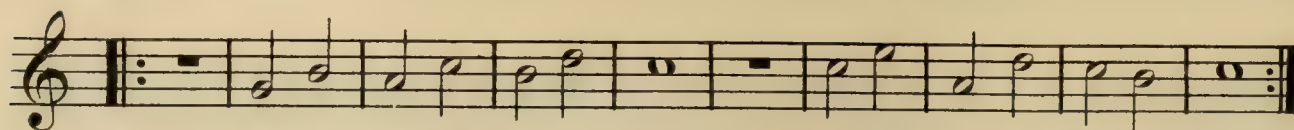
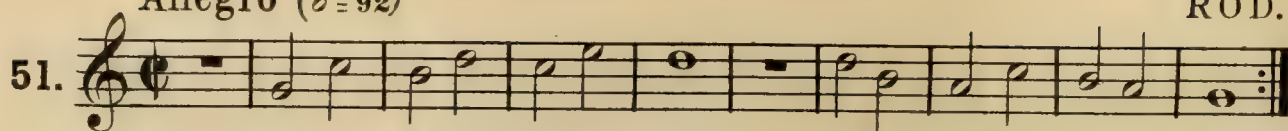




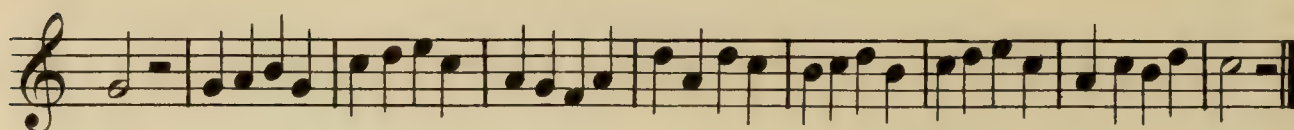
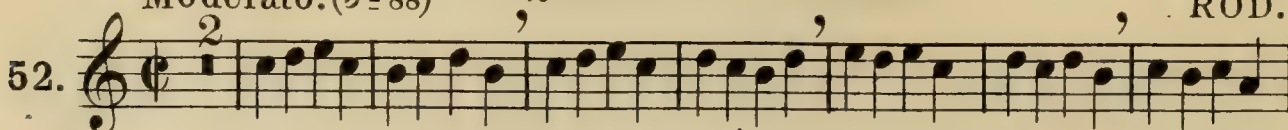
One Half-note to a beat.

Allegro ( $\text{♩} = 92$ )

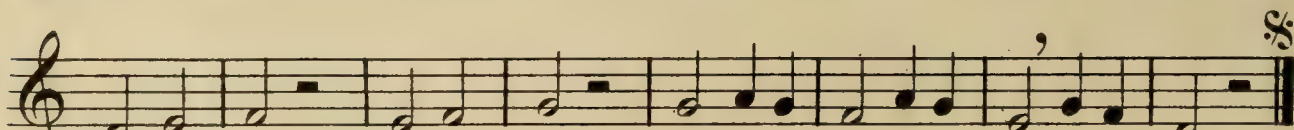
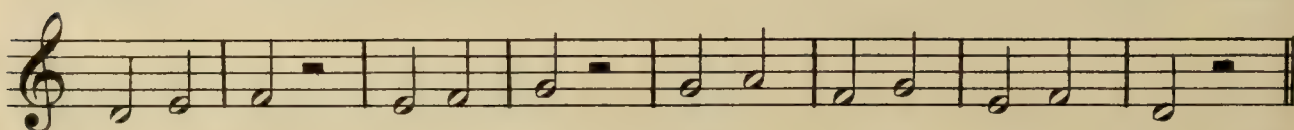
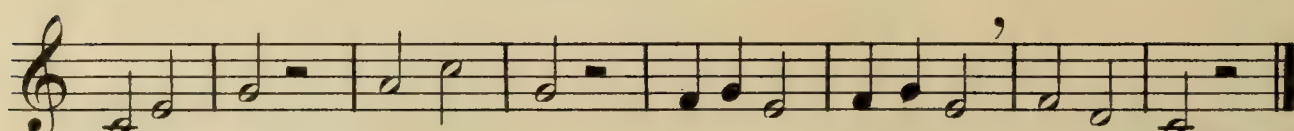
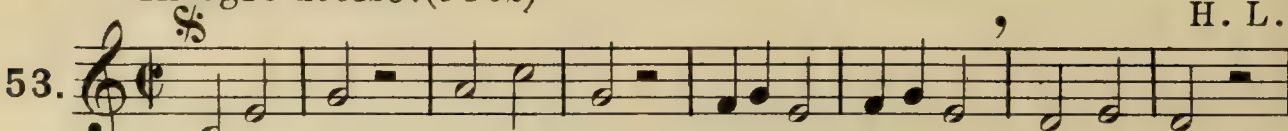
ROD.

Moderato. ( $\text{♩} = 88$ ) Two Quarter notes to a beat.

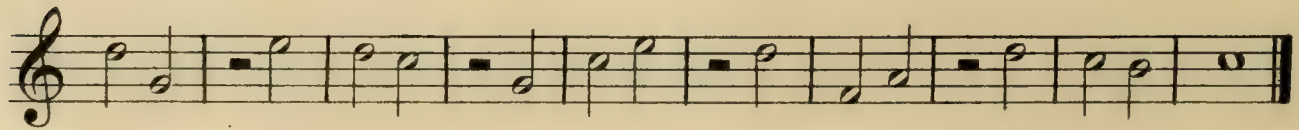
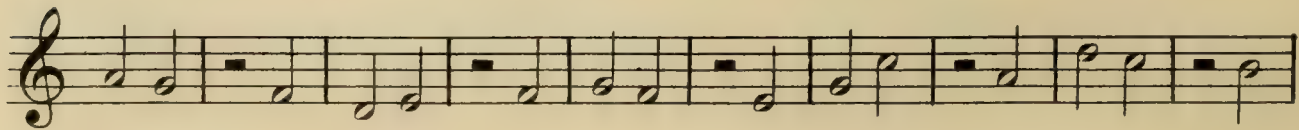
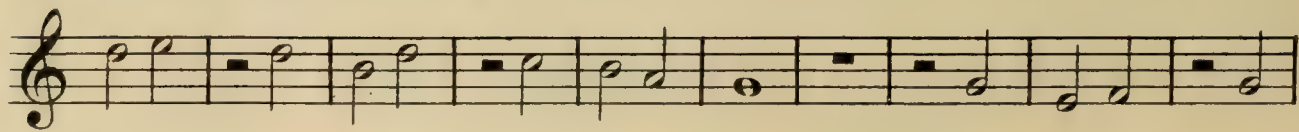
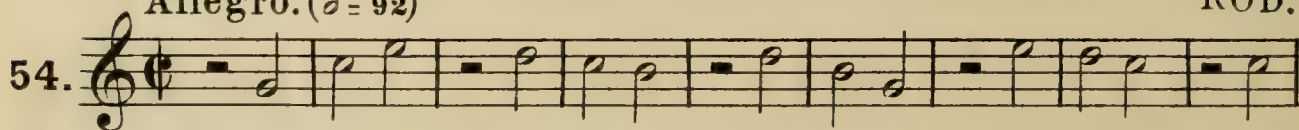
, ROD.

Allegro deciso. ( $\text{♩} = 92$ )

, H. L.

Allegro. ( $\text{♩} = 92$ )

ROD.

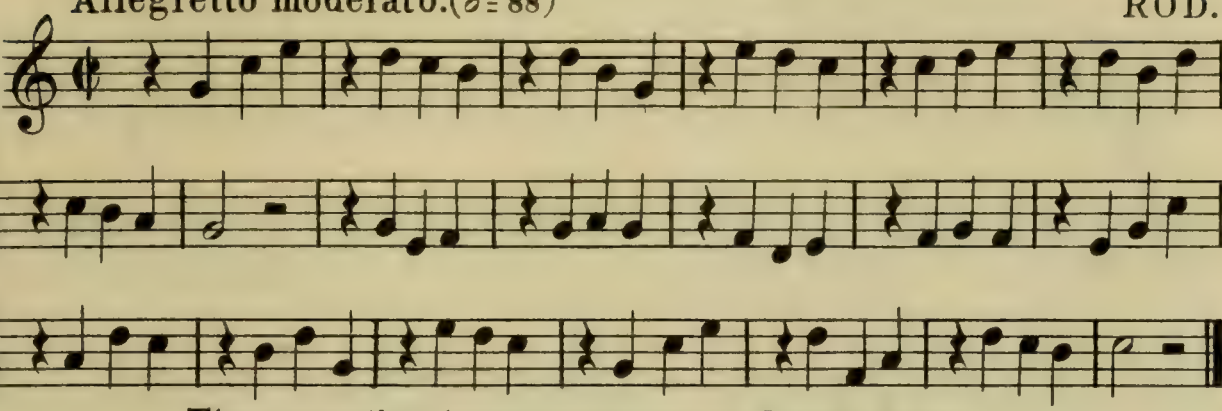




The preceding lesson reduced to Quarter-notes.  
Allegretto moderato. (♩ = 88)

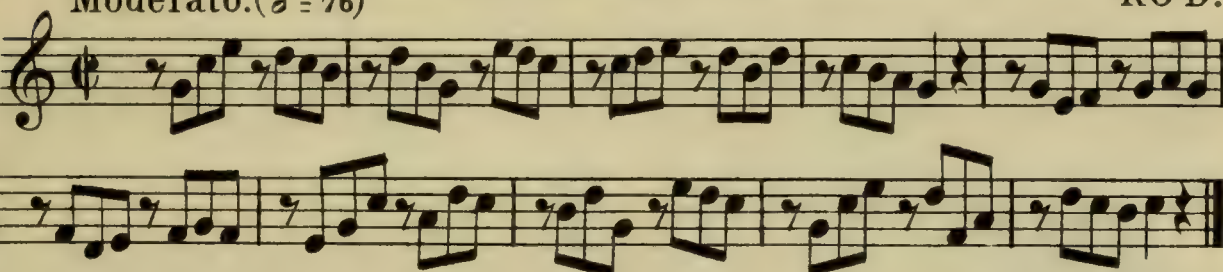
19

ROD.

55. 

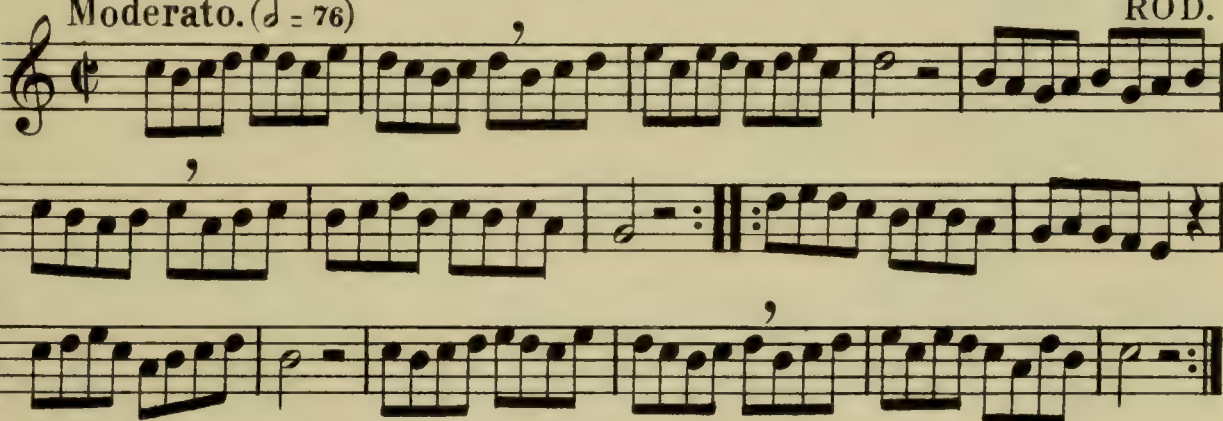
The preceding lesson reduced to Eighth-notes.  
Moderato. (♩ = 76)

ROD.

56. 

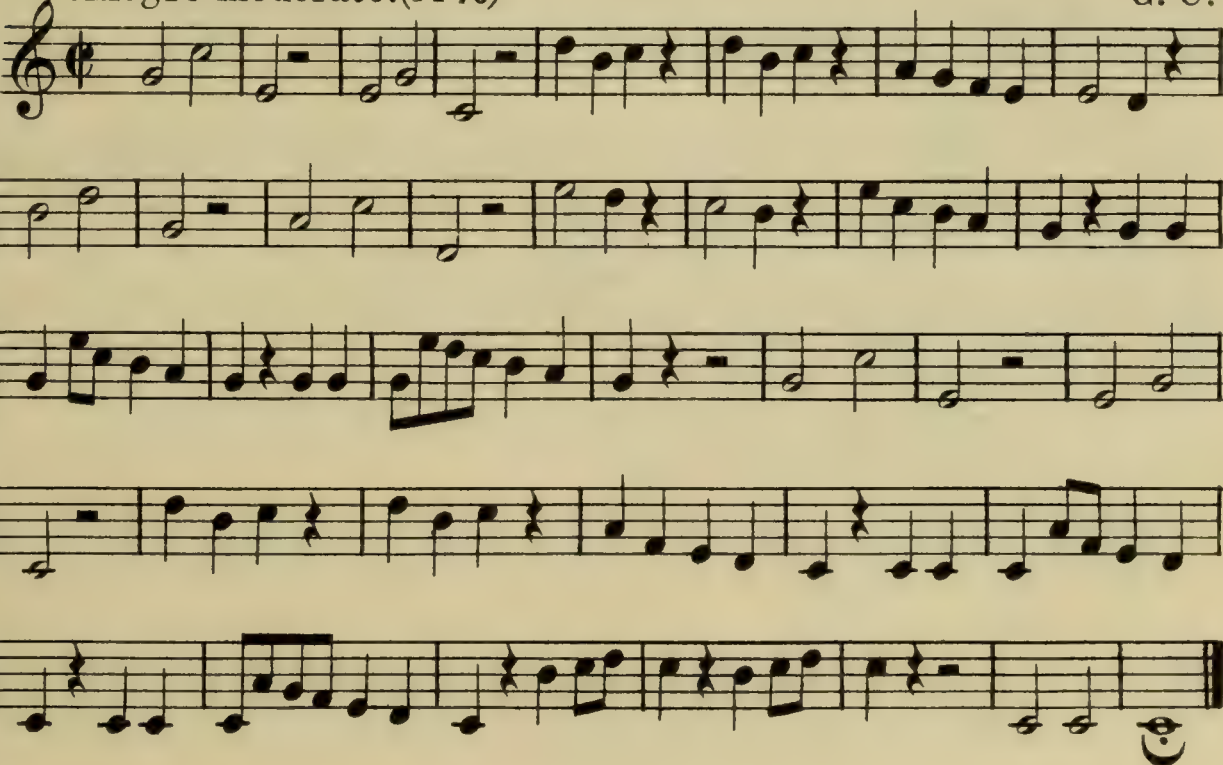
Moderato. (♩ = 76)

ROD.

57. 

Allegro moderato. (♩ = 76)

G. C.

58. 



Lessons for  $\frac{2}{4}$  measure.

A Half-note to the whole measure, a Quarter-note to a beat.  
 Allegretto. ( $\text{♩} = 92$ )

H.L.

59.

A Quarter-note or two Eighth-notes to the beat.  
 Andantino. ( $\text{♩} = 70$ )

H.L.

60.

Nº 31 reduced to Eighth-notes.  
 Moderato. ( $\text{♩} = 80$ )

ROD.

61.

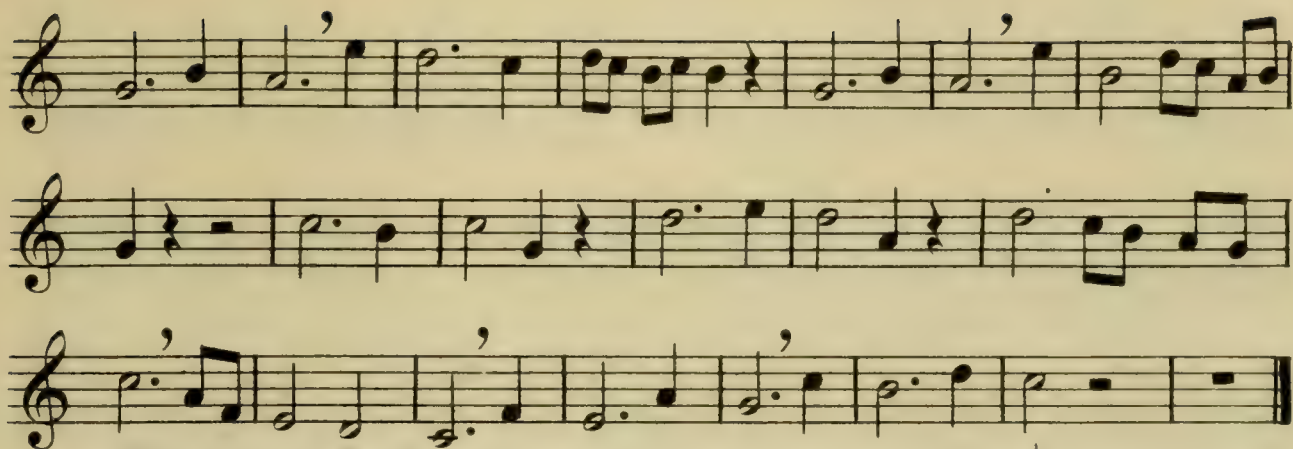
Lessons for the use of dotted notes in  $\text{C}$  and  $\frac{3}{4}$  measures.  
 The dotted Half-note counts three beats in  $\frac{3}{4}$  measure.

Andantino. ( $\text{♩} = 88$ )

G.C.

62.

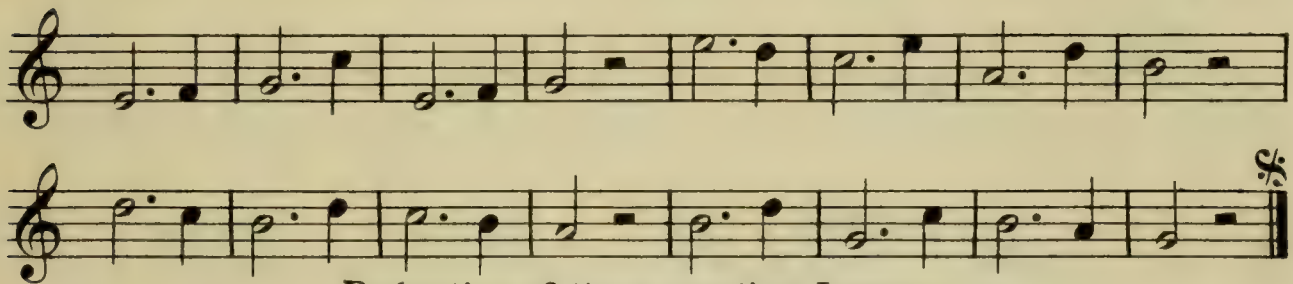
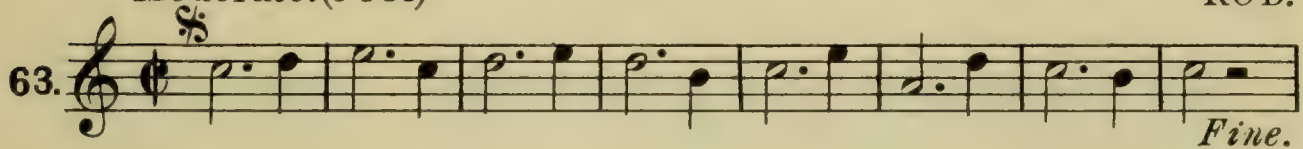




The dotted Half-note counts a beat and a half in  $\text{C}$  measure.

Moderato. ( $\text{♩} = 80$ )

ROD.

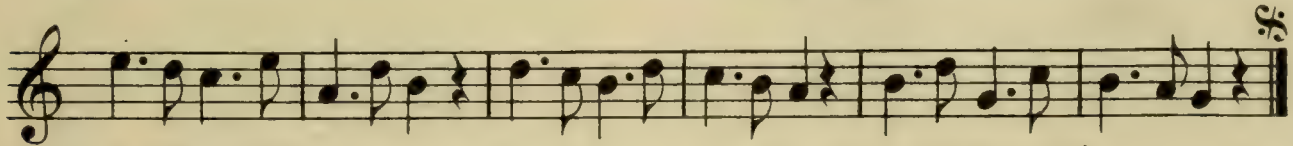
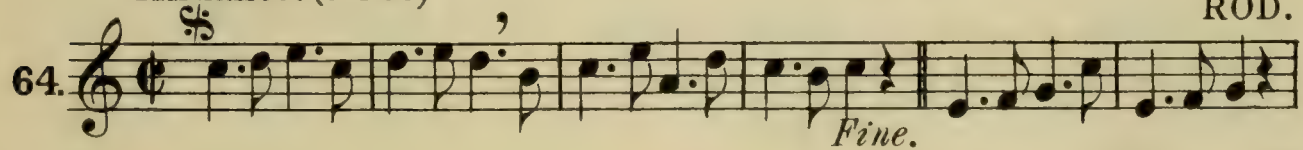


Reduction of the preceding Lesson.

A dotted Quarter-note counts three quarters of a beat in  $\frac{3}{2}$  ( $\text{C}$ ) measure.

Andante. ( $\text{♩} = 60$ )

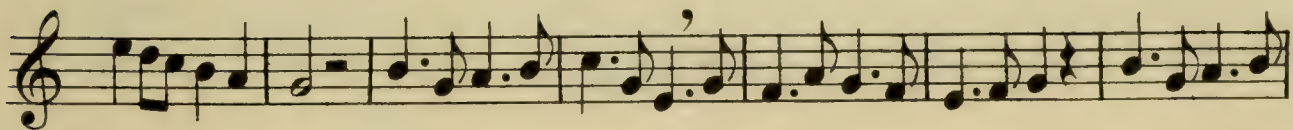
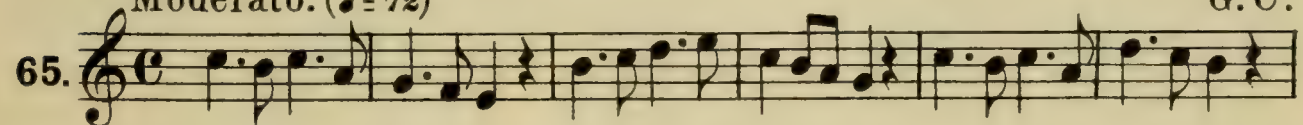
ROD.



A dotted Quarter-note counts one beat and a half in  $\frac{4}{4}$  ( $\text{C}$ ) measure.

Moderato. ( $\text{♩} = 72$ )

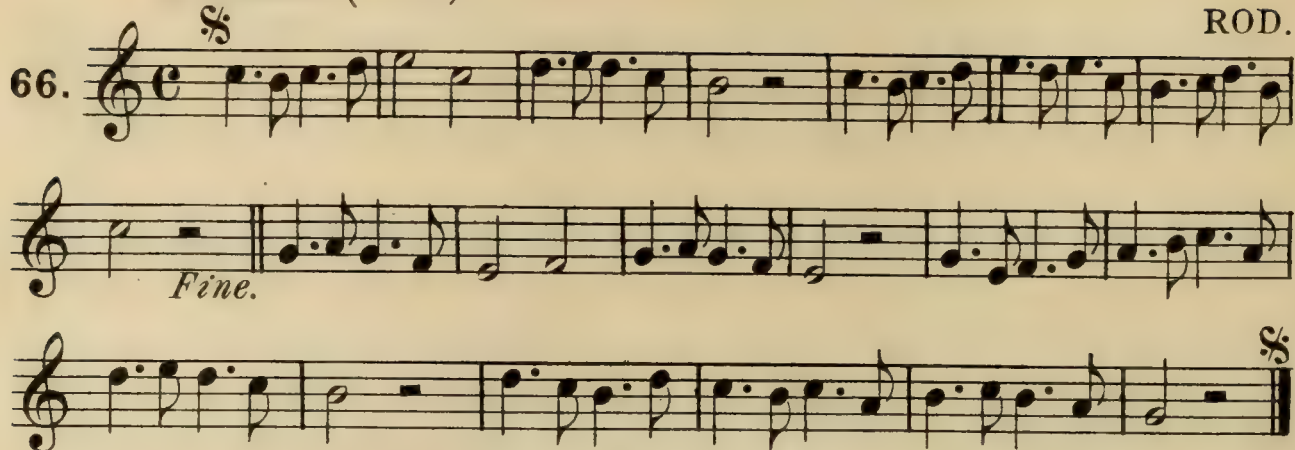
G. C.





Moderato. (♩ = 80)

ROD.

66. 

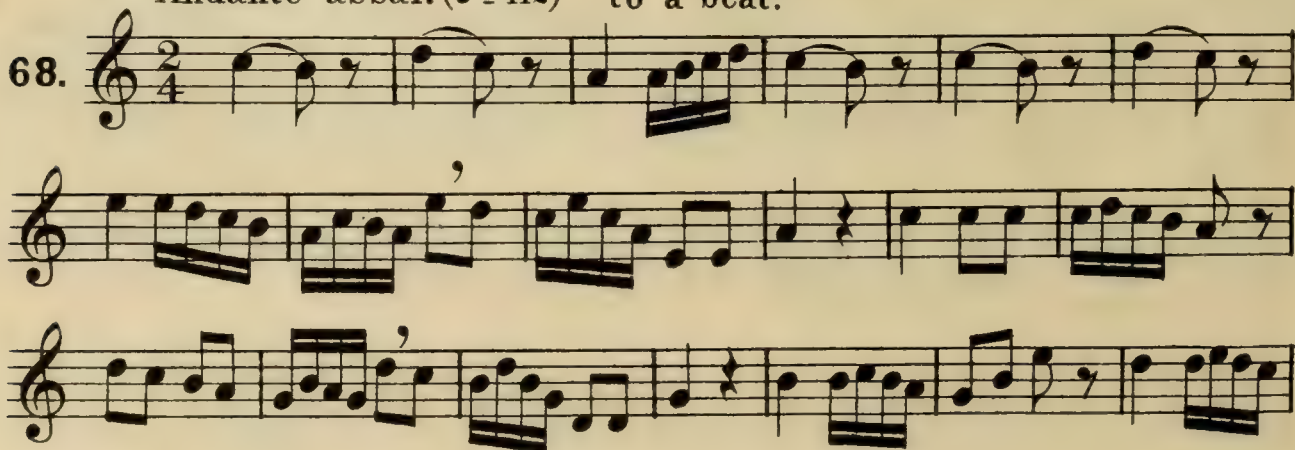
Lesson with Sixteenths.

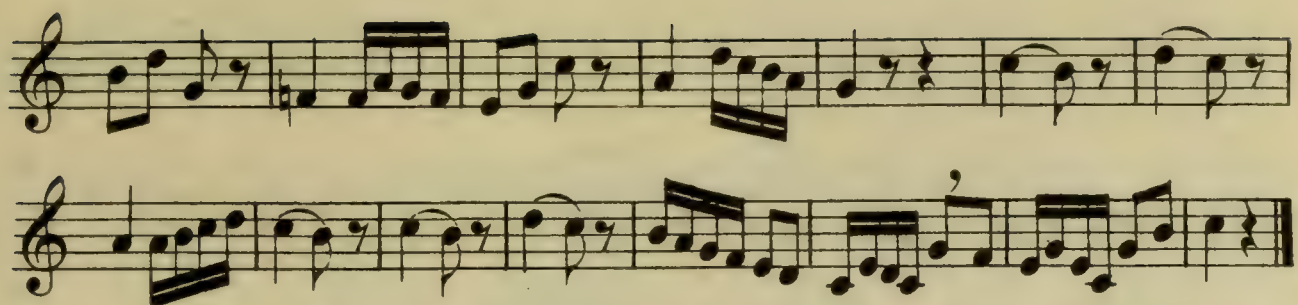
Andante. (♩ = 63) Four sixteenths for one beat.

H. L.

67. 

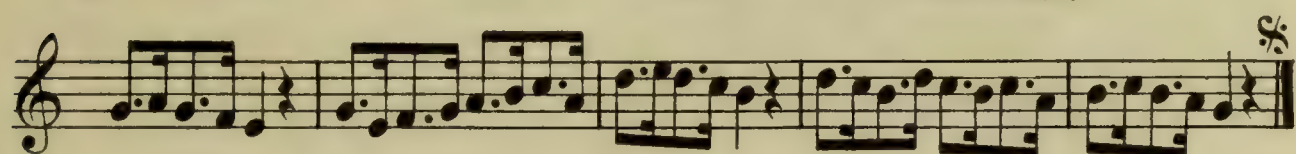
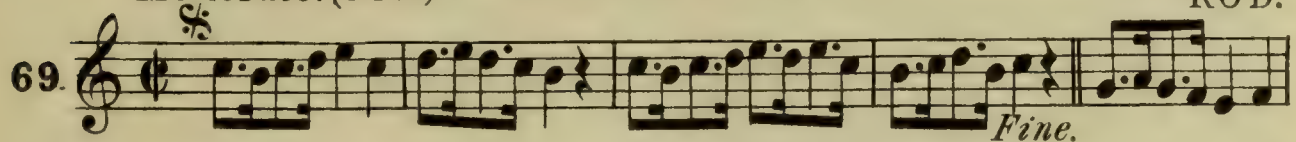
One Quarter - note, or two Eighth - notes, or four Sixteenth notes  
Andante assai. (♩ = 112) to a beat.

68. 



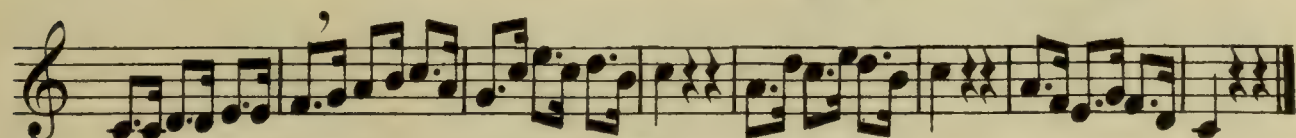
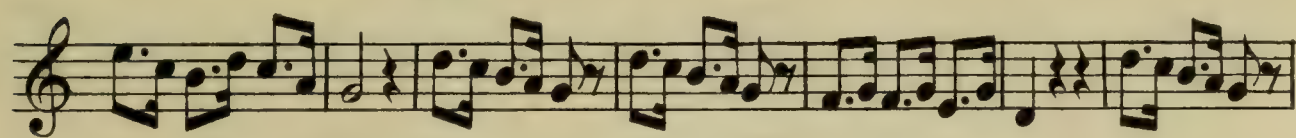
Moderato. (♩ = 76) Reduction of lesson 66.

ROD.



Andante. (♩ = 120)

G. C.

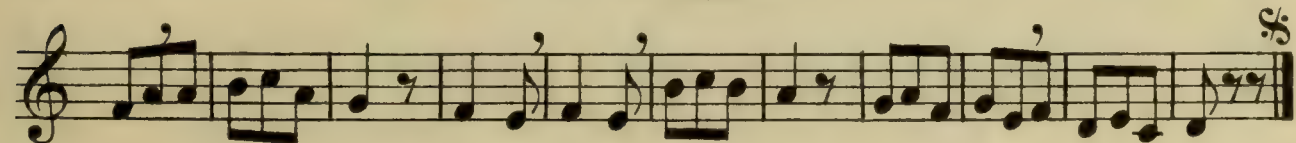
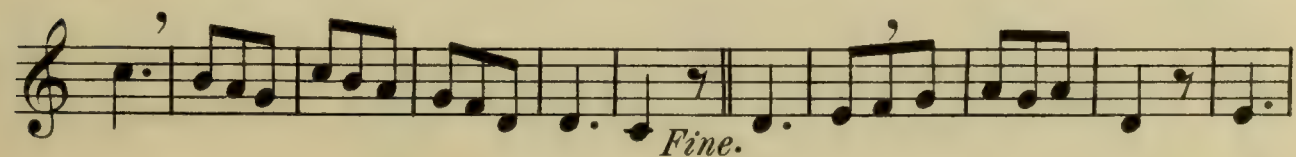
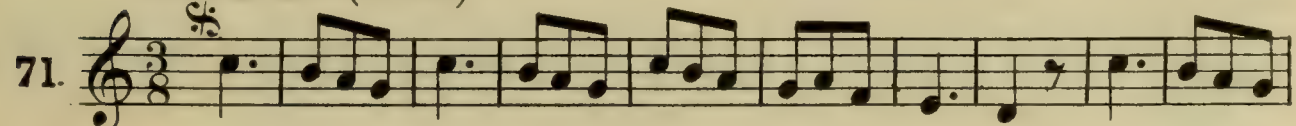


Lessons for 3/8 measure.

One Eighth-note to one beat, one Quarter-note to two beats,  
the dotted Quarter-note to the whole measure.

Andantino. (♩ = 132)

H. L.





Andante assai. (♩ = 100)

G. C.

72.

Lessons for 6/8 measure.

A dotted Quarter-note, or three Eighth-notes, to one beat.

Andantino. (♩ = 54)

H. L.

73.

Moderato. (♩ = 60)

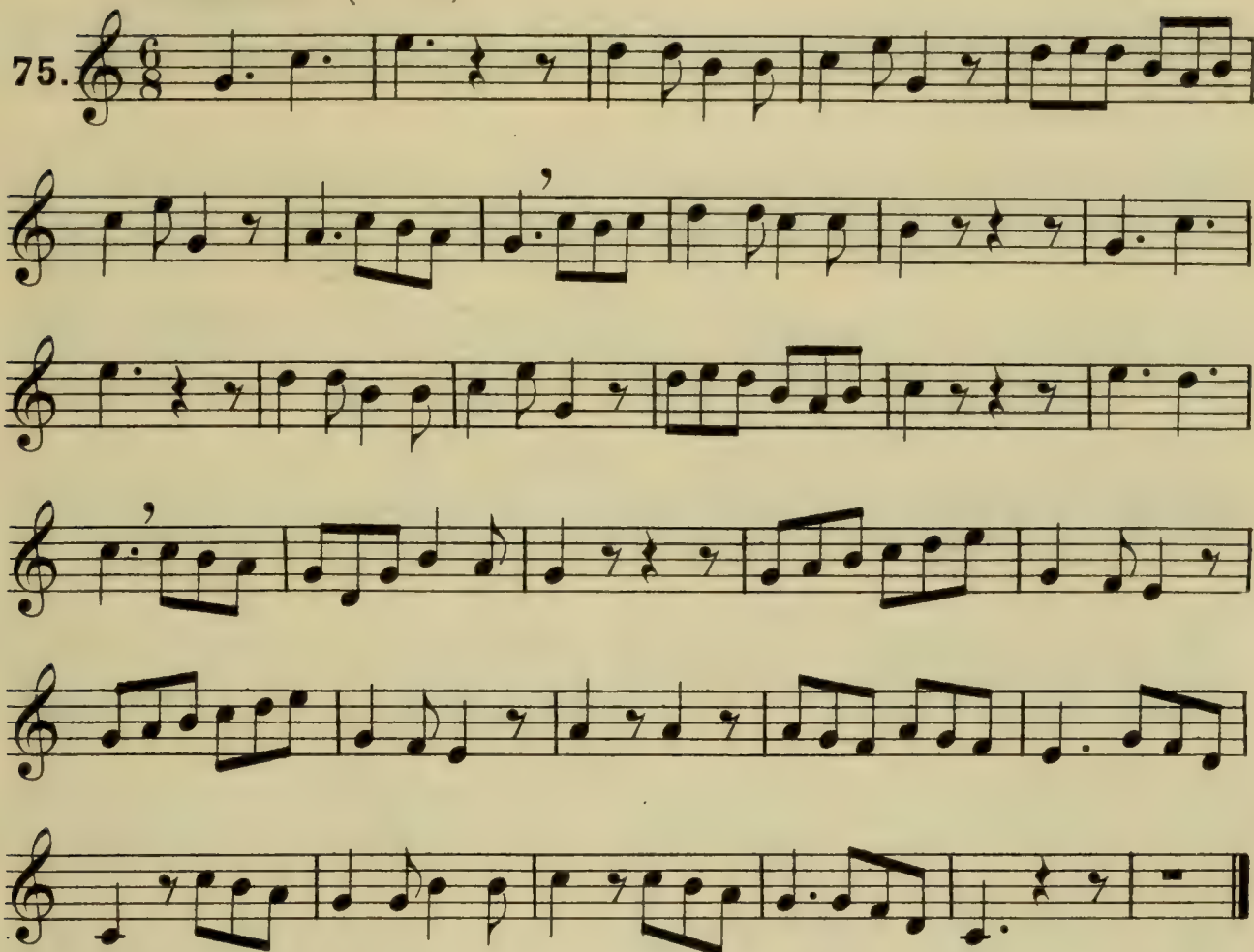
H. L.

74.

## A Quarter-note and an Eighth-note to a beat.

Andantino. (♩. = 54)

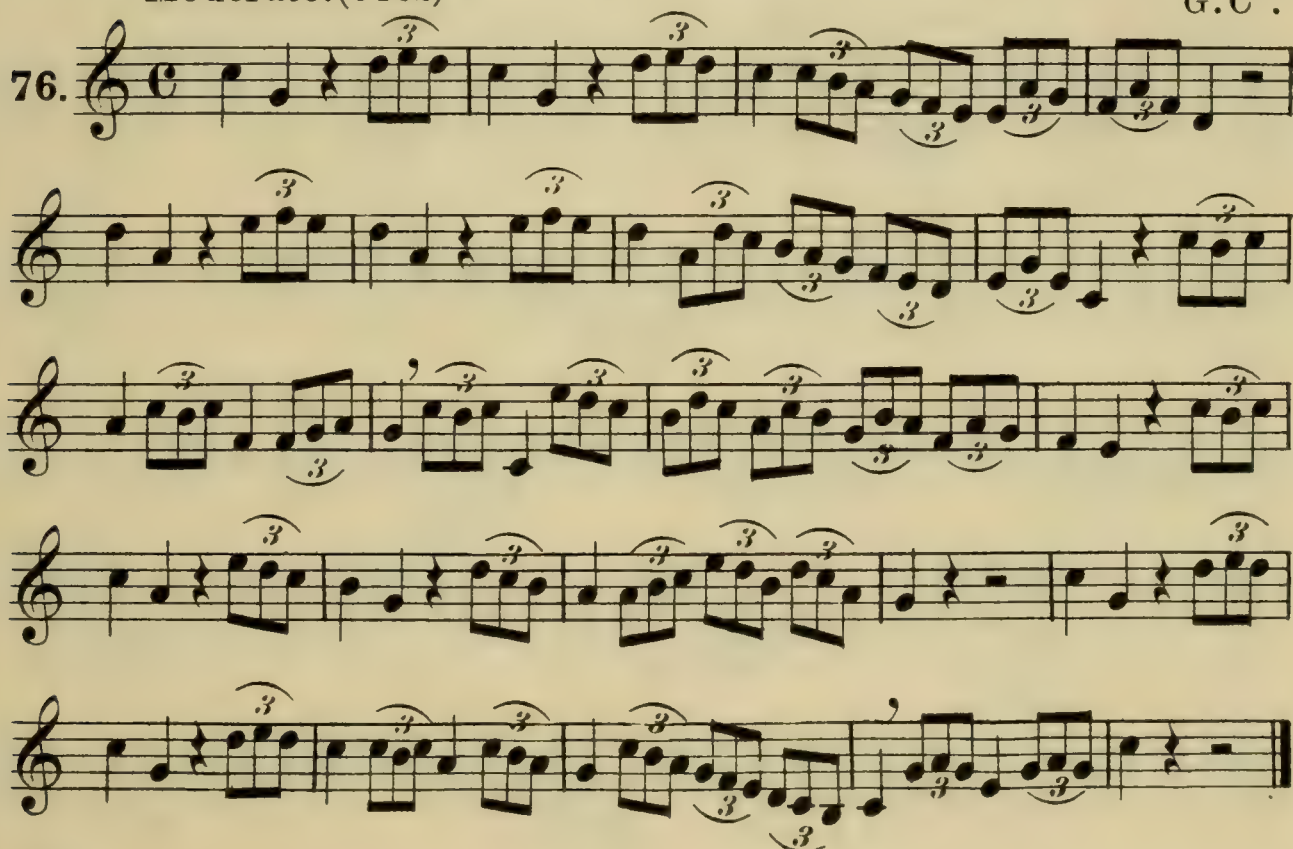
G. C.



## Lessons with Triplets.

Moderato. (♩ = 92)

G. C.





Andantino. (♩ = 120)

ROD.

77.

Adagio. (♩ = 52)

G.C.

78.

Lesson for the regular Syncope with Half-notes.

27

Allegro. ( $\text{♩} = 92$ )

G. C.

79.

This musical exercise consists of seven staves of music in G major, common time. The tempo is marked 'Allegro' with a quarter note equal to 92 beats. The exercise focuses on regular syncopes using half notes. The melody is written on a single treble clef staff. The first staff begins with a half note G4, followed by a syncopated half note A4. The subsequent staves continue this pattern with various half-note intervals and syncopes, including some rests. The exercise concludes with a final half note G4.

Lesson for the regular Syncope with Quarter-notes.

Moderato. ( $\text{♩} = 96$ )

G. C.

80.

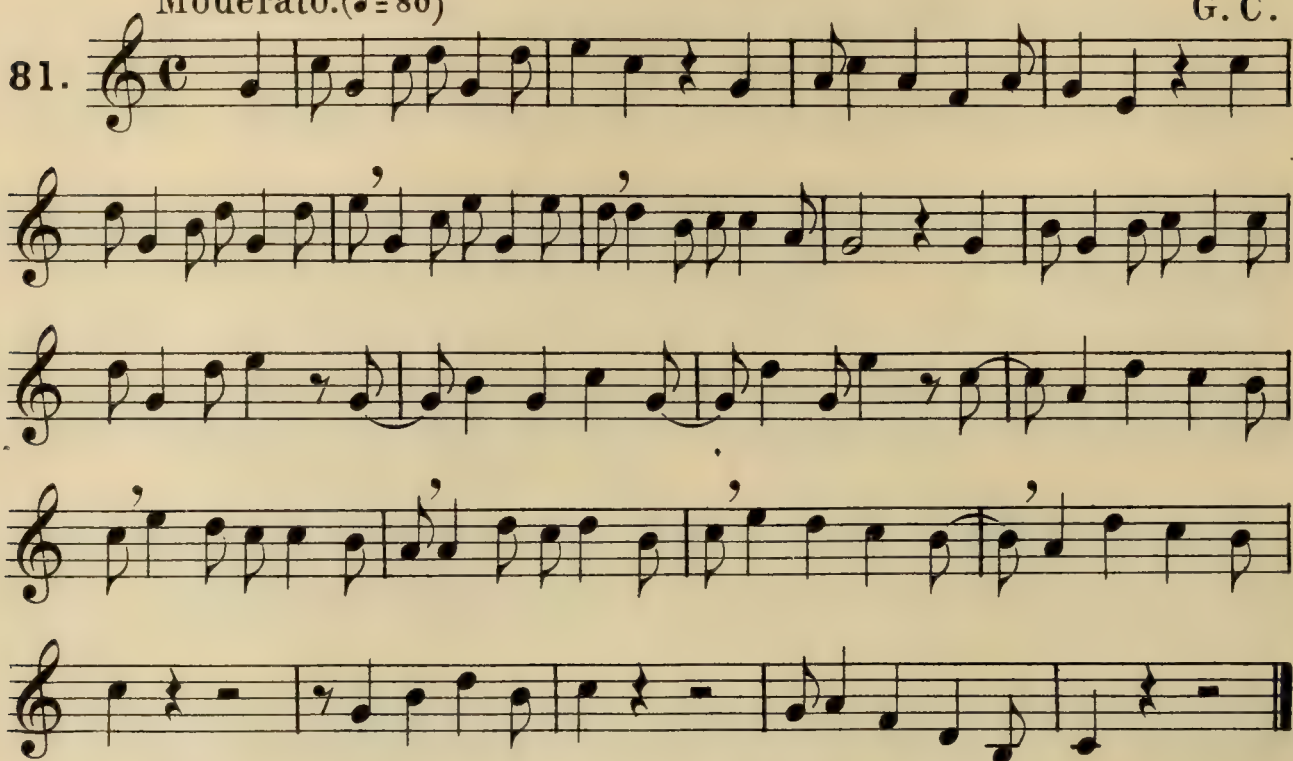
This musical exercise consists of five staves of music in G major, common time. The tempo is marked 'Moderato' with a quarter note equal to 96 beats. The exercise focuses on regular syncopes using quarter notes. The melody is written on a single treble clef staff. The first staff begins with a quarter note G4, followed by a syncopated quarter note A4. The subsequent staves continue this pattern with various quarter-note intervals and syncopes, including some rests. The exercise concludes with a final quarter note G4.



## Lesson for the regular Syncope with Eighth-notes.

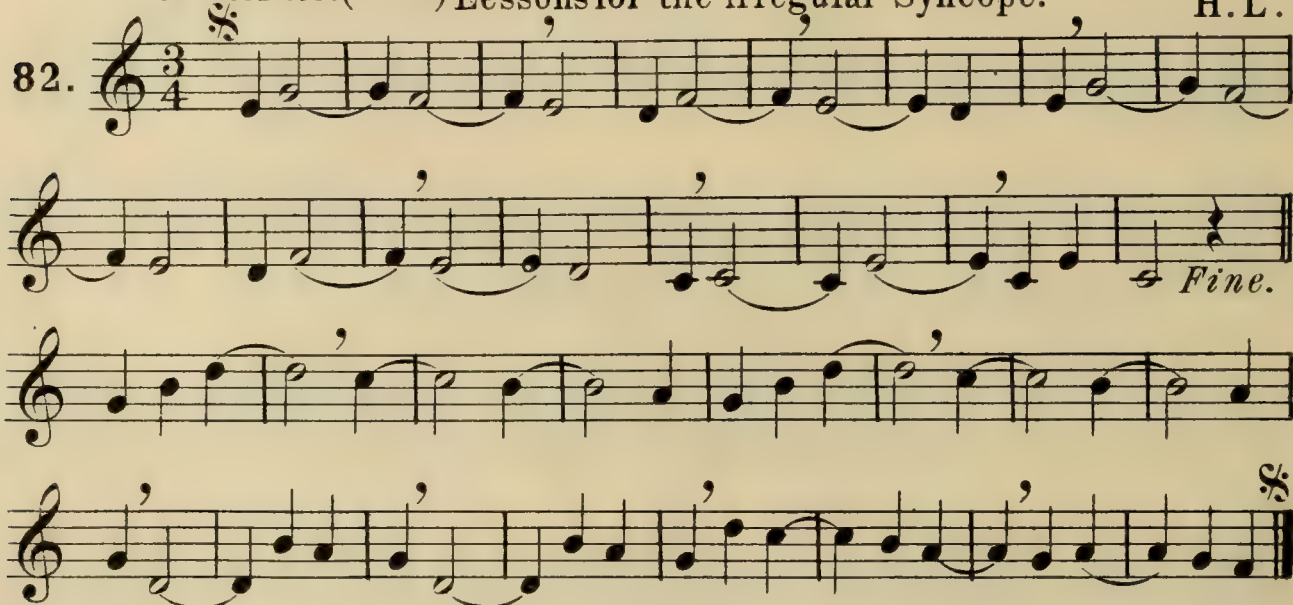
Moderato. (♩ = 80)

G. C.

81. 

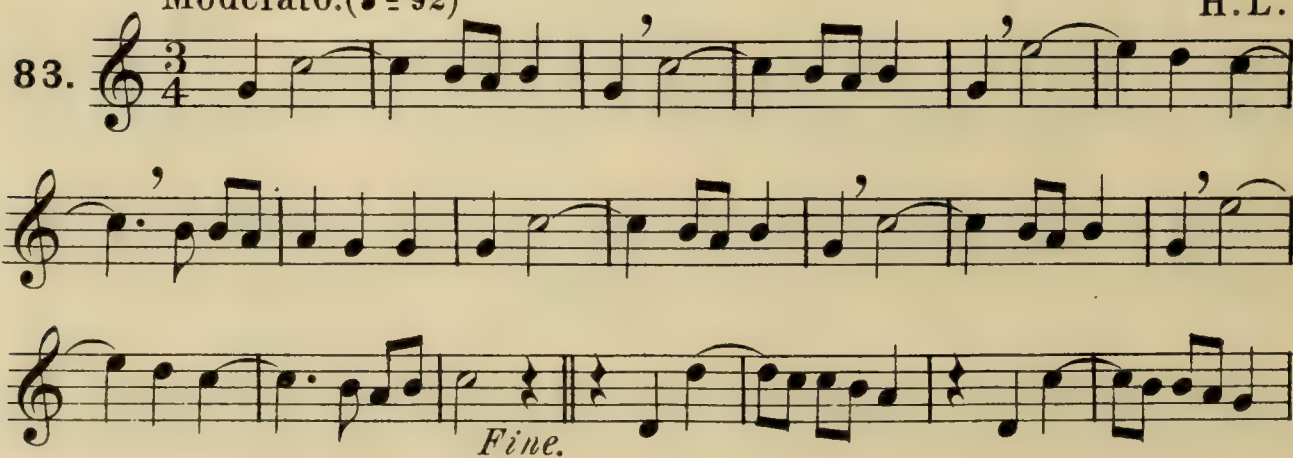
Moderato. (♩ = 92) Lessons for the irregular Syncope.

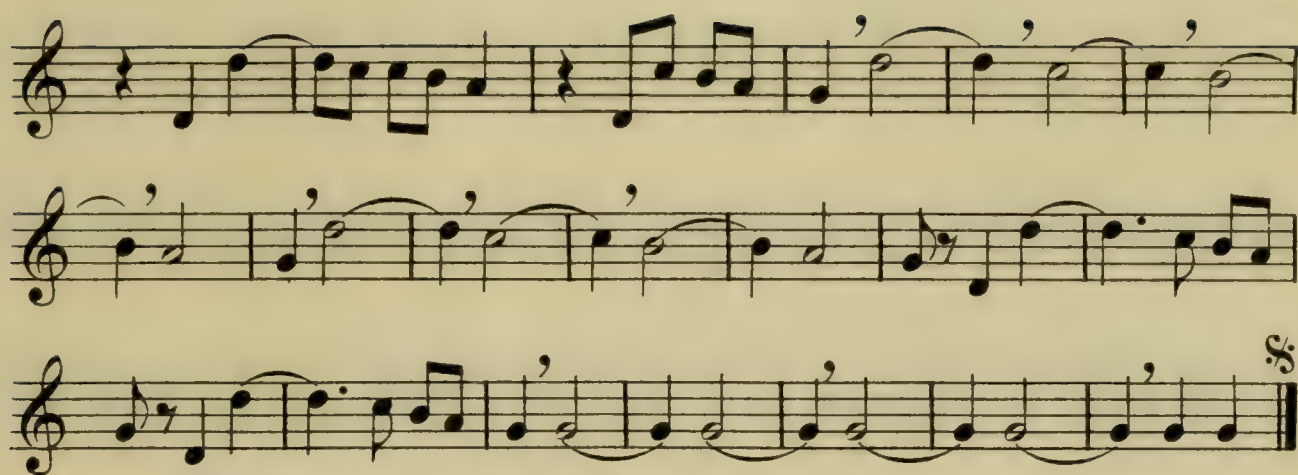
H. L.

82. 

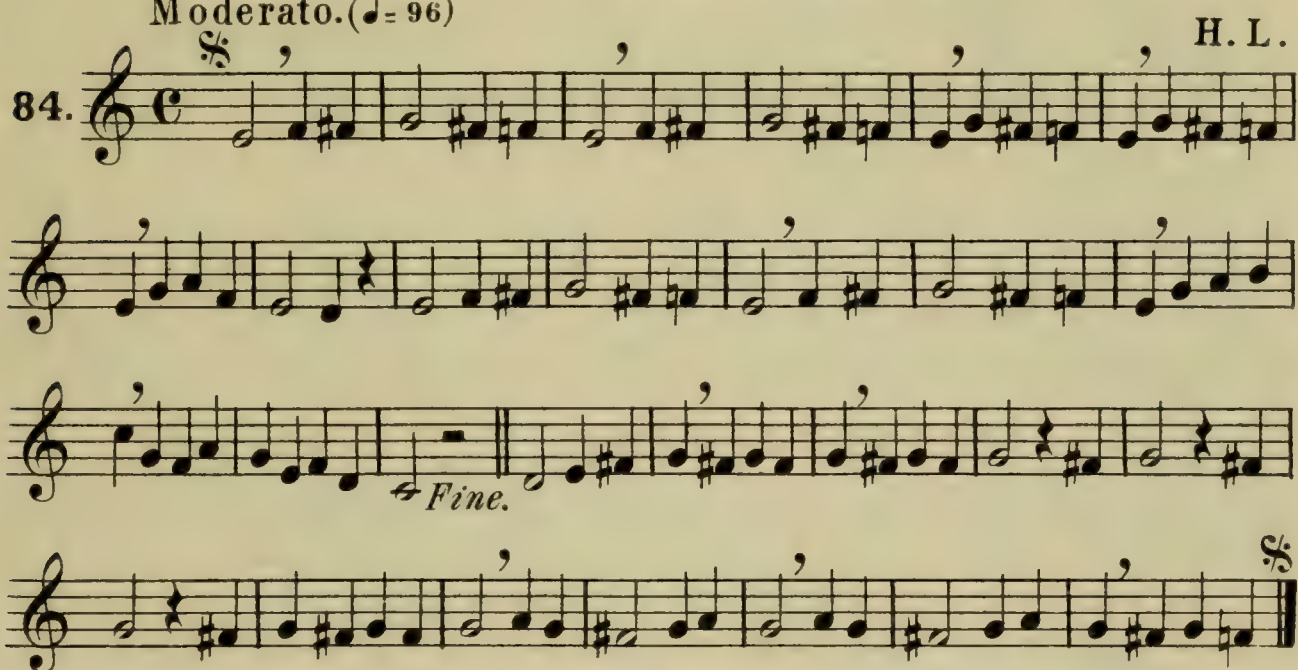
Moderato. (♩ = 92)

H. L.

83. 



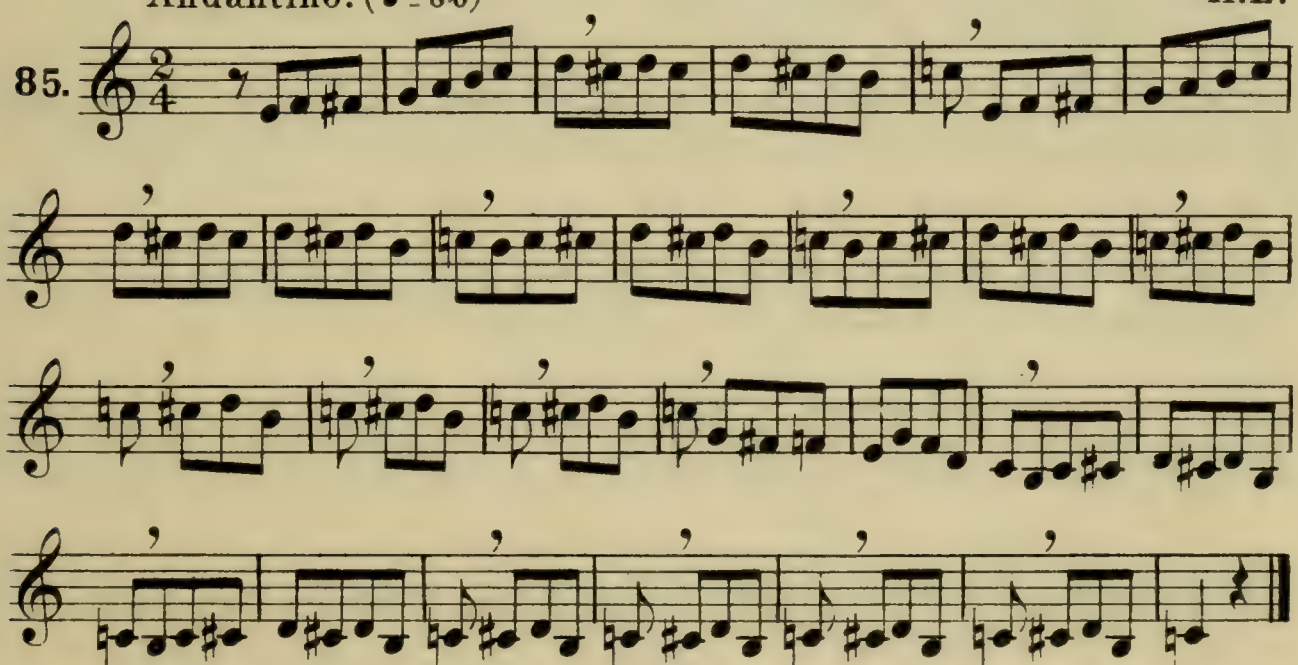
Exercise for the study of the first sharp on Fa.  
Moderato. (♩ = 96)



Exercise for the study of Fa sharp and Do sharp.

Andantino. (♩ = 80)

H.L.

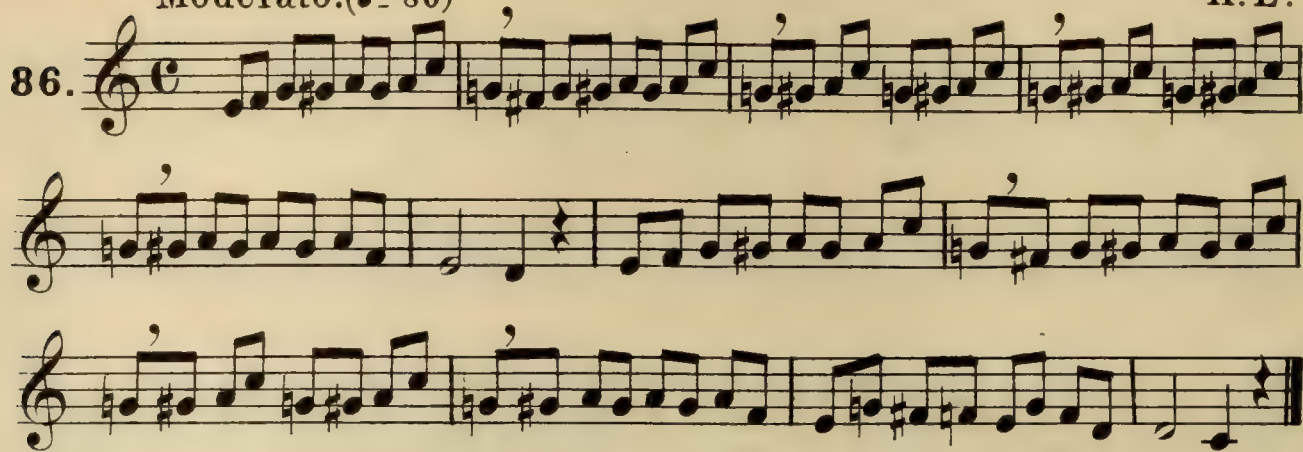




## Exercise for the study of three sharps: Fa, Do and Sol.

Moderato. (♩ = 80)

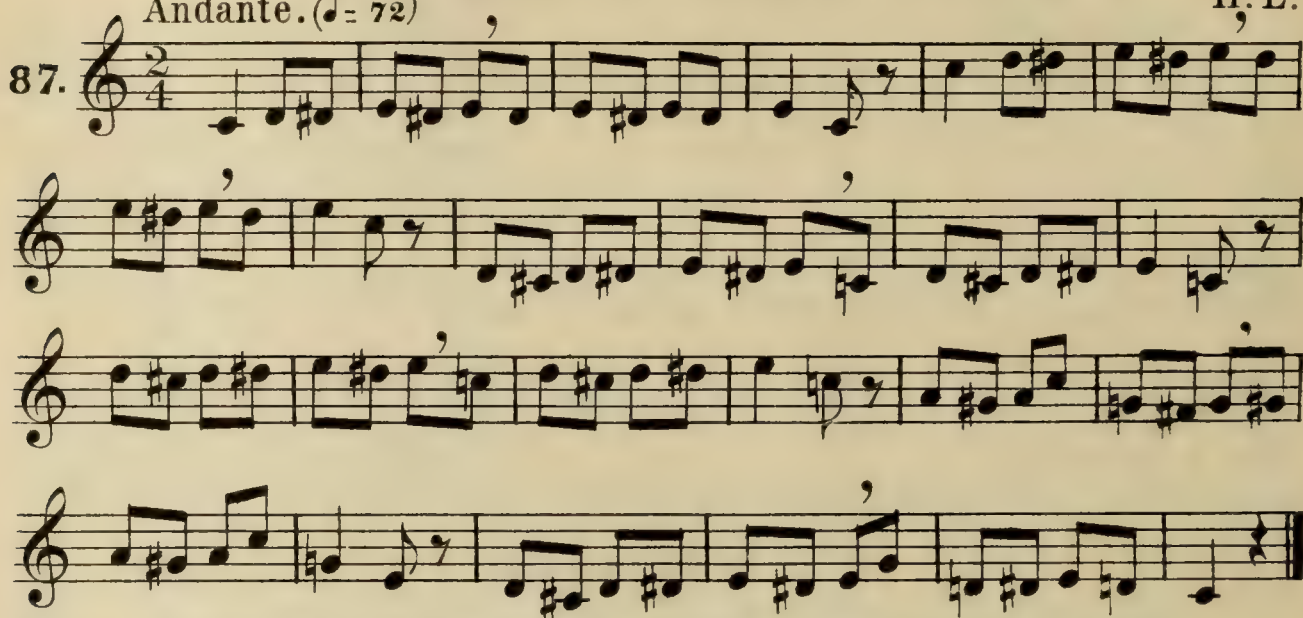
H. L.



## Exercise for the study of four sharps: Fa, Do, Sol and Re.

Andante. (♩ = 72)

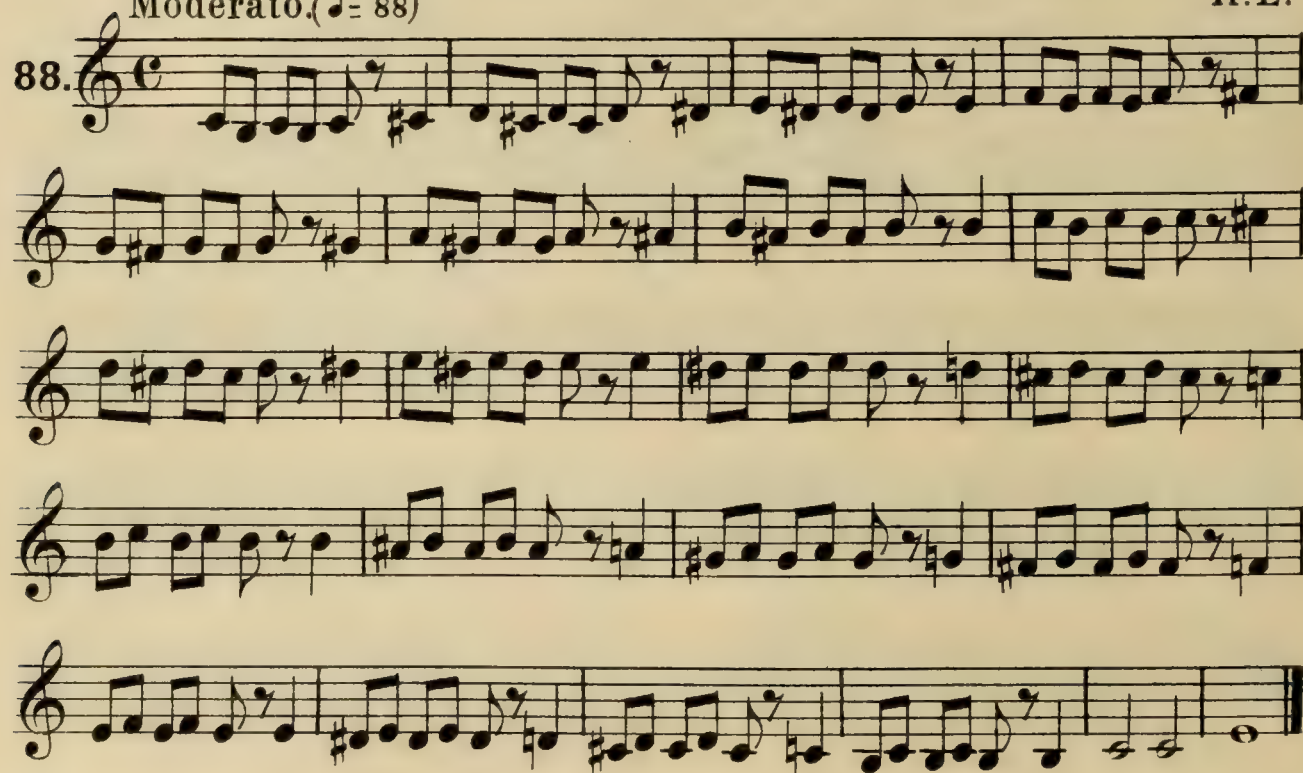
H. L.



## Exercise for the study of five sharps: Fa, Do, Sol, Re and La.

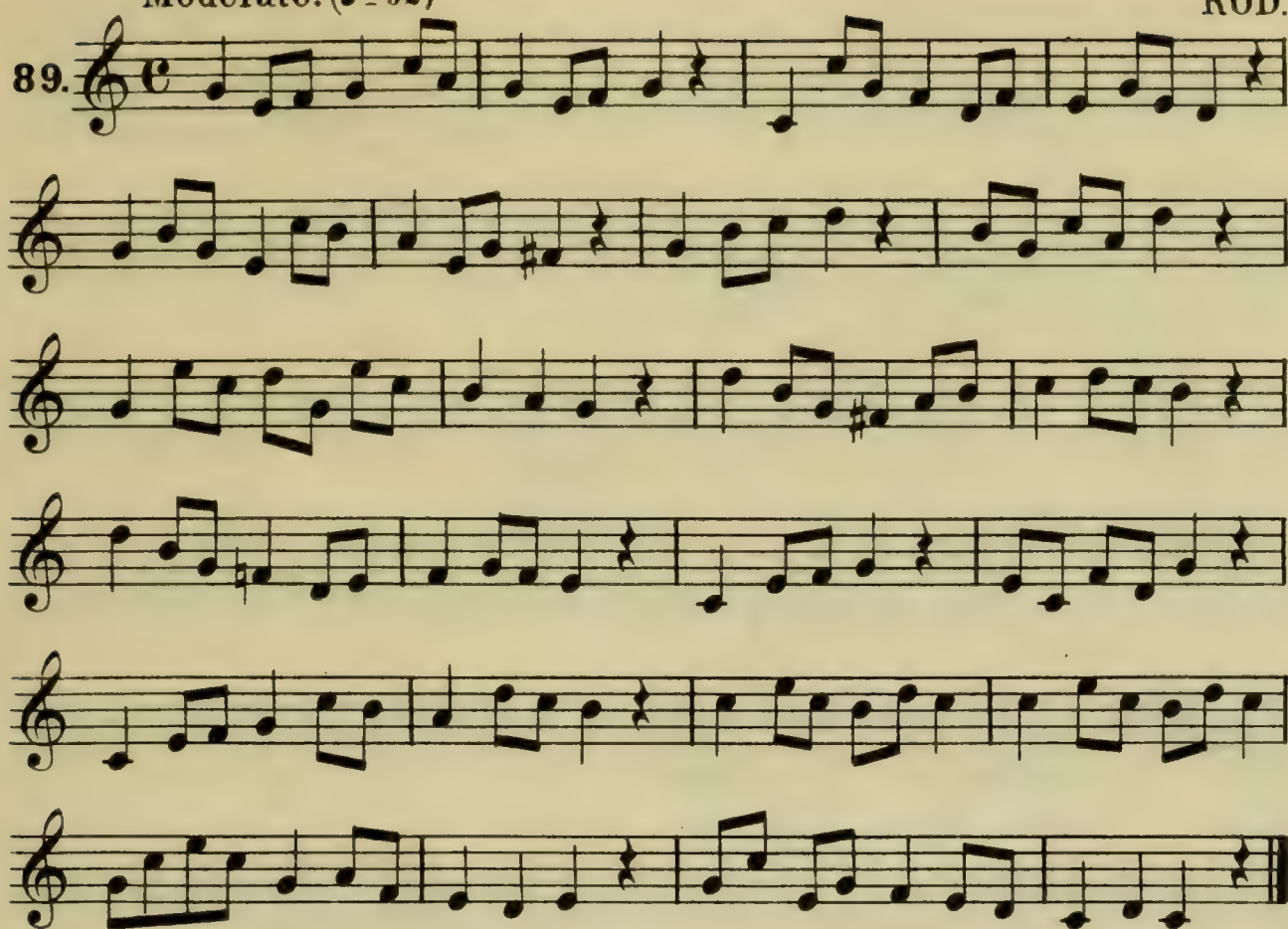
Moderato. (♩ = 88)

H. L.



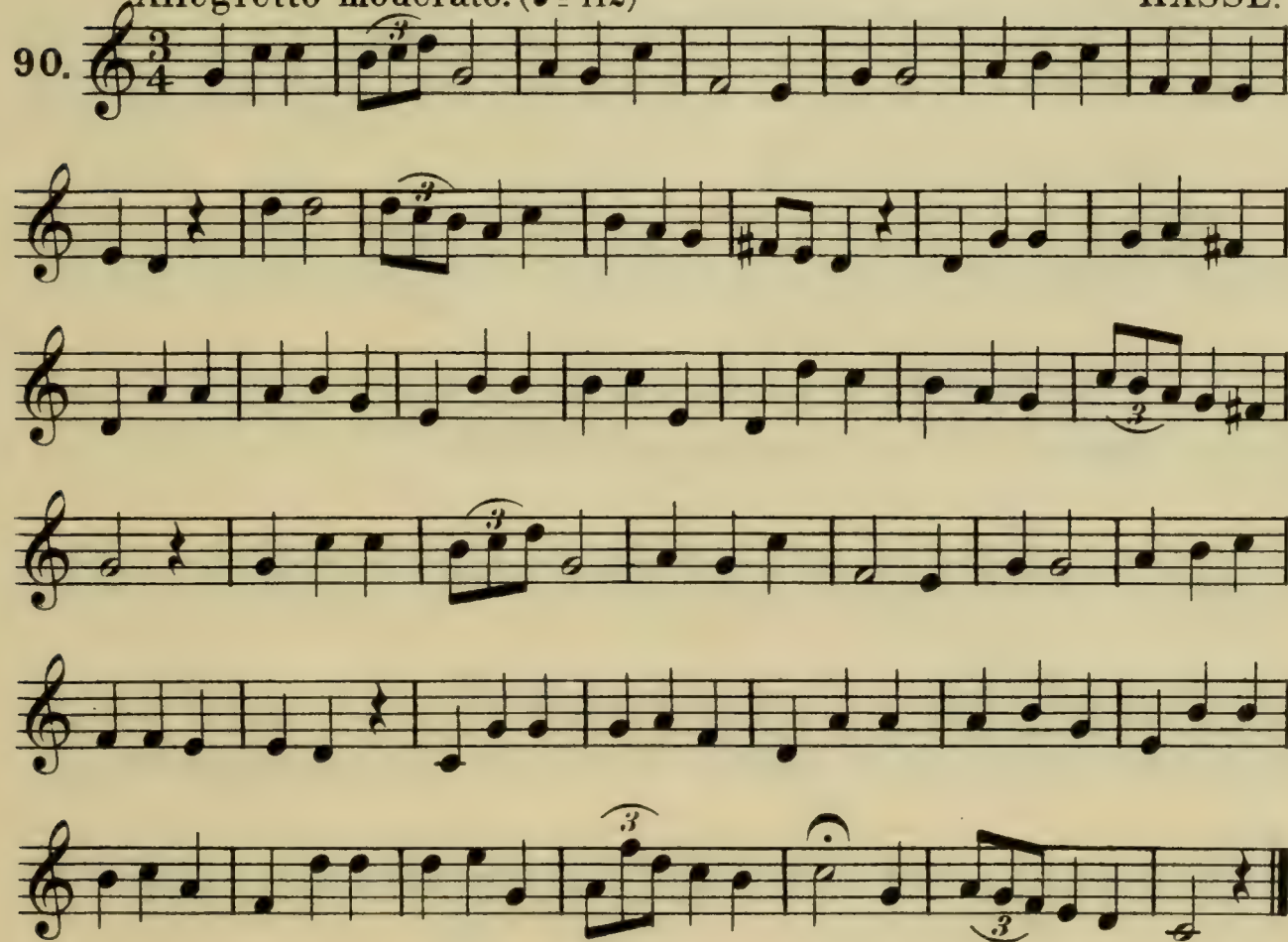
Moderato. (♩ = 92)

ROD.

89. 

Allegretto moderato. (♩ = 112)

HASSE.

90. 



Moderato. (♩ = 76)

ROD.

91.

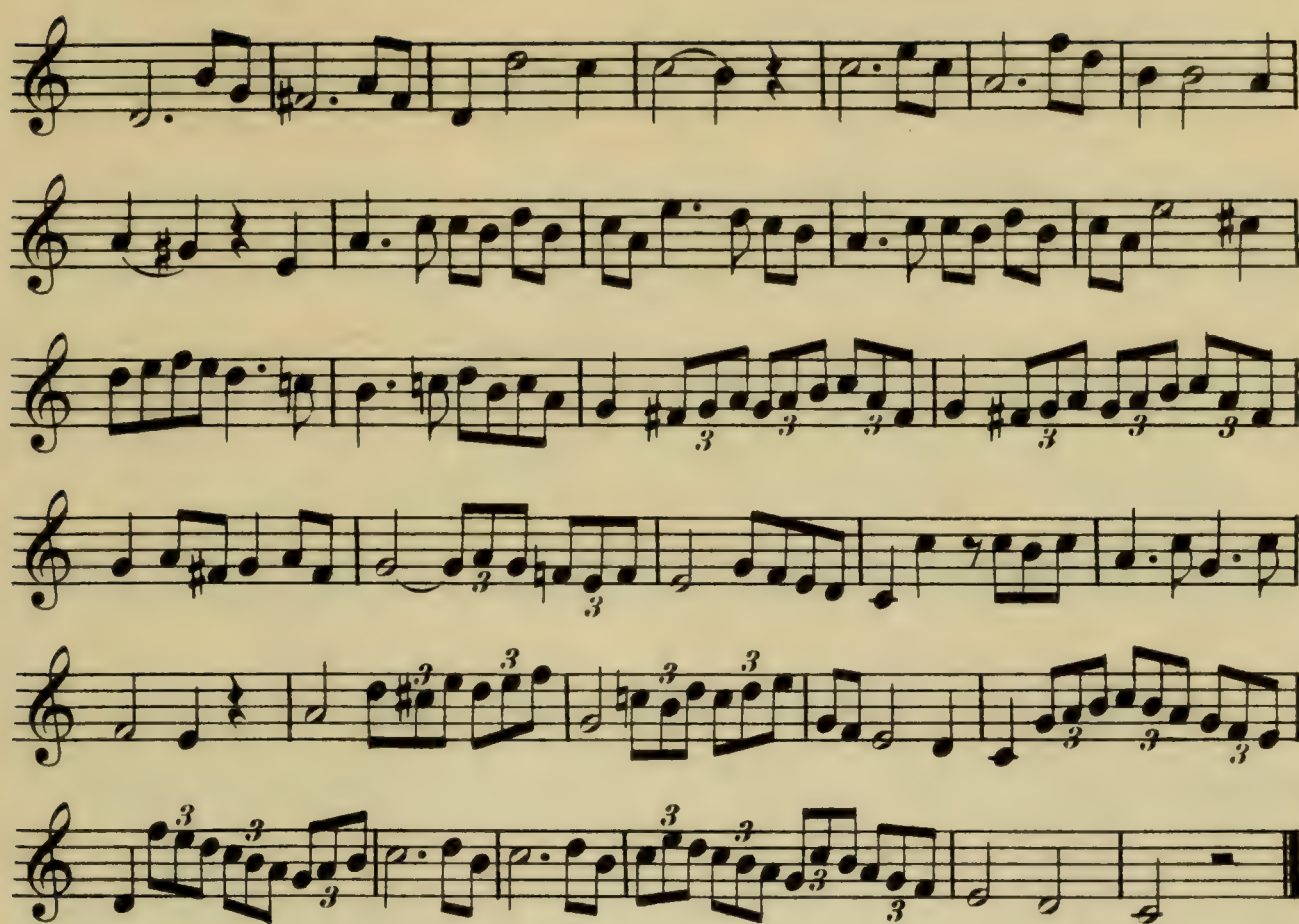
Musical score for exercise 91, Moderato (♩ = 76), ROD. The exercise consists of seven staves of music in treble clef, 2/4 time. The melody is written on the first staff, and the accompaniment is on the second staff. The key signature has one sharp (F#). The exercise ends with a double bar line and repeat dots.

Moderato. (♩ = 76)

ROD.

92.

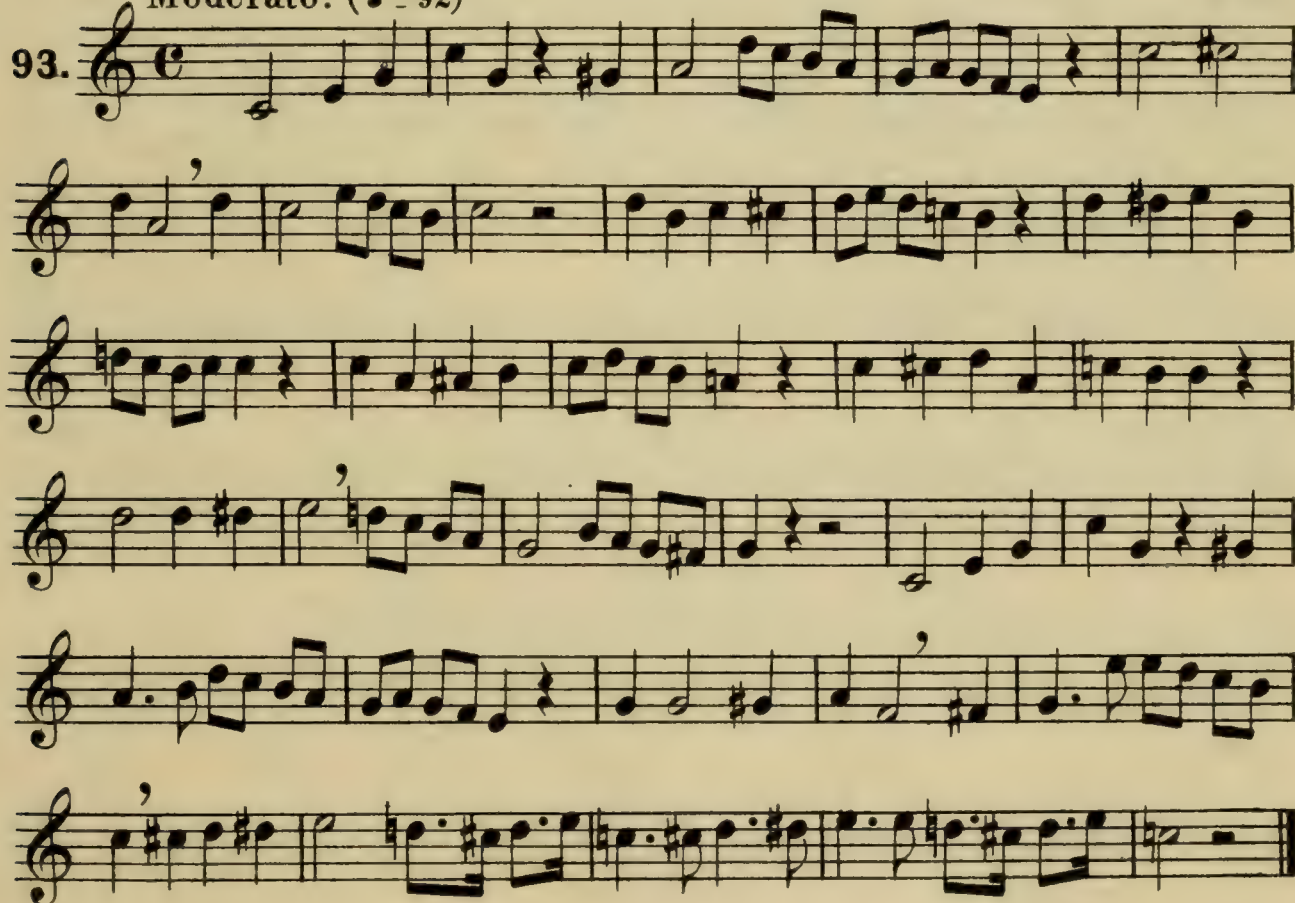
Musical score for exercise 92, Moderato (♩ = 76), ROD. The exercise consists of five staves of music in treble clef, 2/4 time. The melody is written on the first staff, and the accompaniment is on the second staff. The key signature has one sharp (F#). The exercise ends with a double bar line and repeat dots.



Lesson in major mode of Do, with the use of the first five accidental sharps.

Moderato. (♩ = 92)

G.C.





## Exercise for intoning Si flat.

94. *Andante.* (♩ = 112) H. L.

*Fine.*

## Exercise for intoning Si flat and Mi flat.

95. *Andantino.* (♩ = 76) H. L.

## Exercise for intoning the three flats; Si, Mi and La.

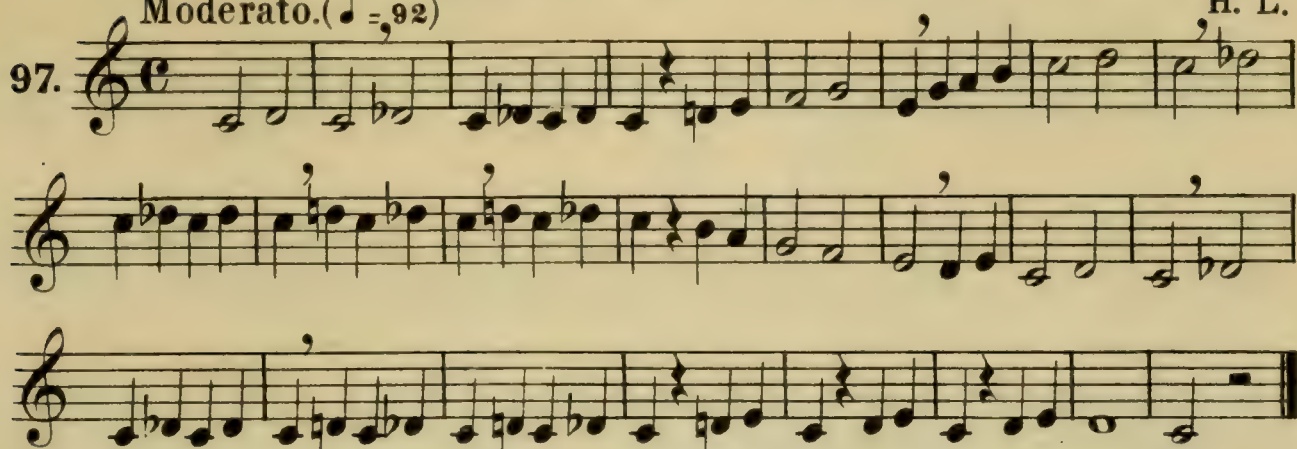
96. *Andantino.* (♩ = 76) H. L.

Exercise for intoning the four flats; Si, Mi, La and Re.

35

Moderato. (♩ = 92)

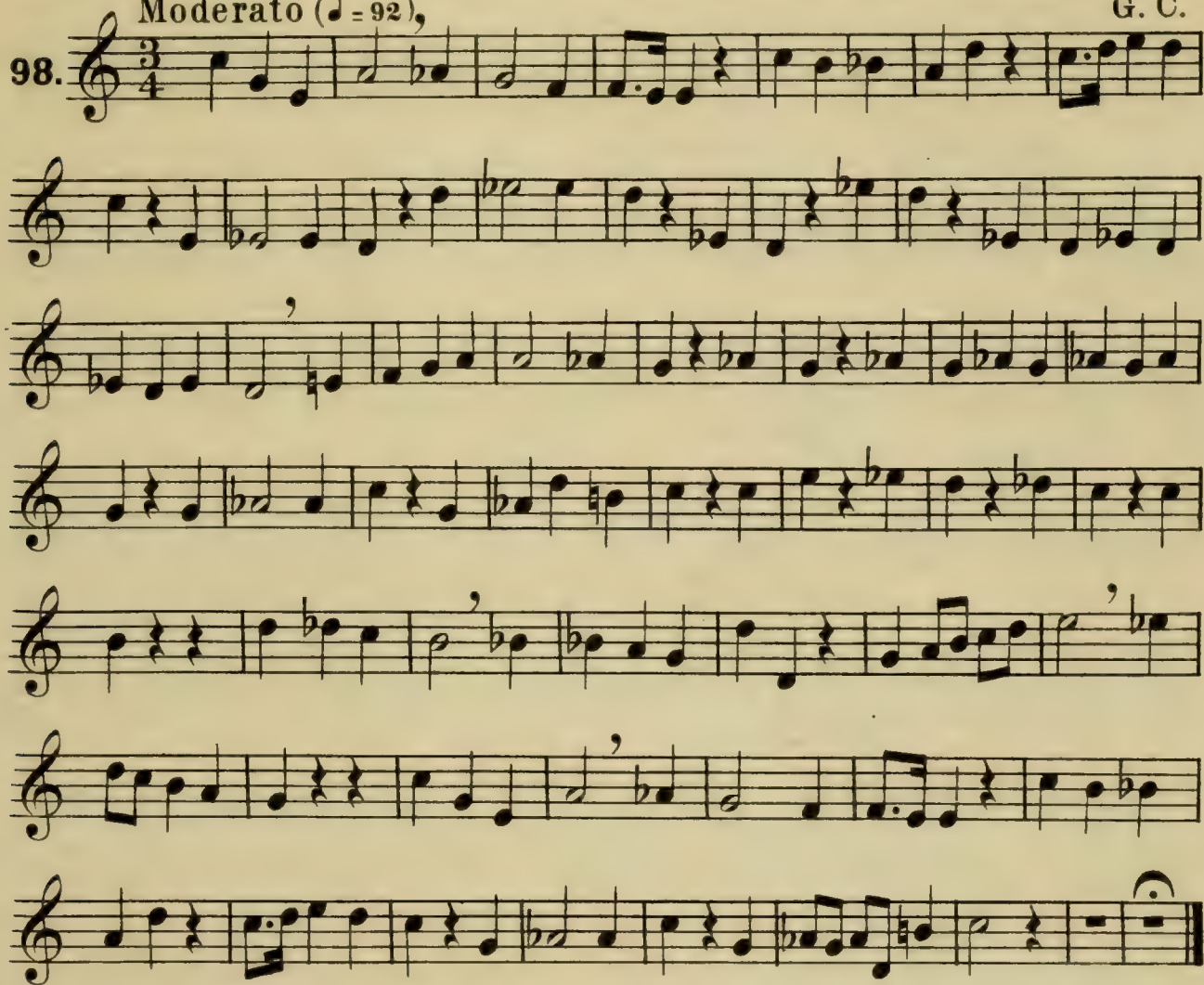
H. L.



Lesson in the major mode of Do, with the first four accidental flats.

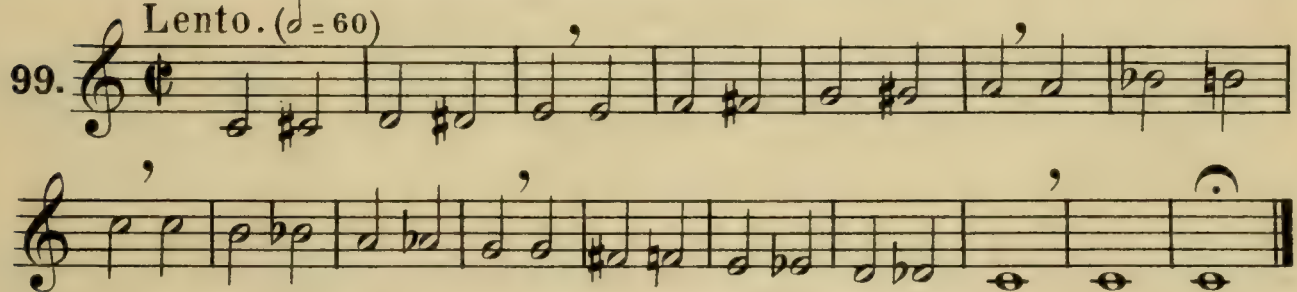
Moderato (♩ = 92),

G. C.



Chromatic Scale in Do, major mode.

Lento. (♩ = 60)





## Scale of the tone La, minor mode.

Parallel of the scale of Do, major mode.

Lento. ( $\text{♩} = 60$ )

100.

## Lessons in the minor mode of La.

Moderato ( $\text{♩} = 76$ )

101.

H. L.

*p*

*f*

*f*

*p*

Moderato. ( $\text{♩} = 80$ )

102.

ROD.

*mf*

*f*

*f*

*mf*

*p*

*mf*

*f*

Moderato. ( $\text{♩} = 72$ )

103.

ROD.

*mf*

*cresc.*

*f*

*mf*

## Reduction of the 103d lesson.

Più lento. ( $\text{♩} = 60$ )

104.

ROD.

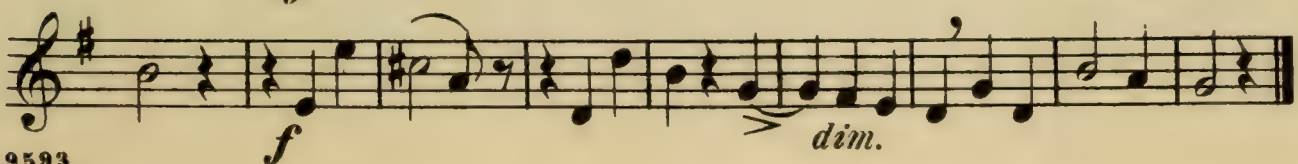
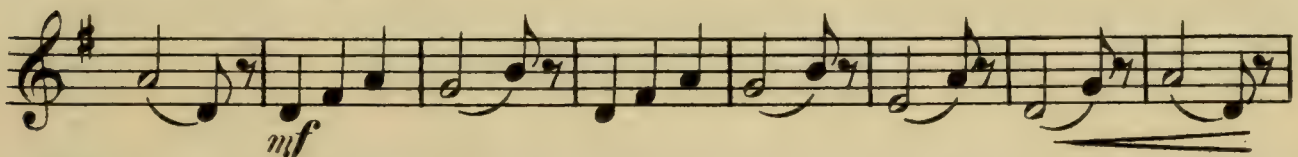
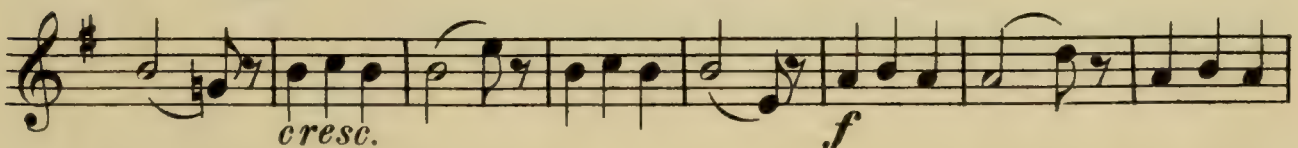
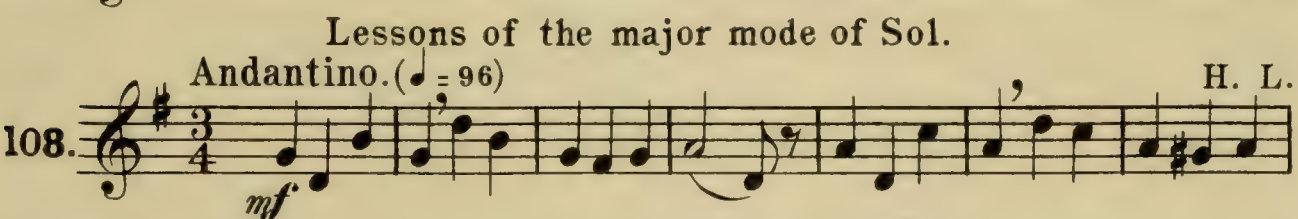
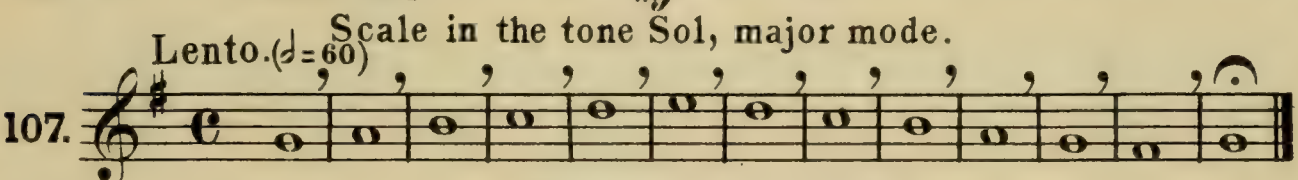
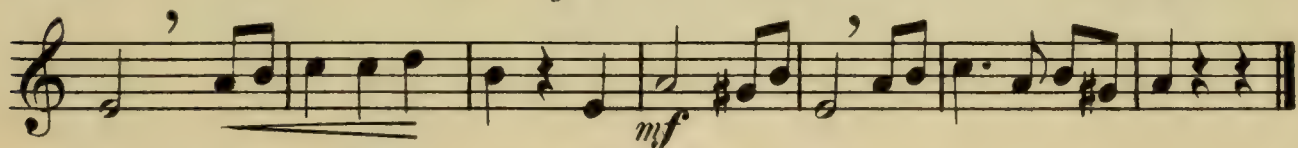
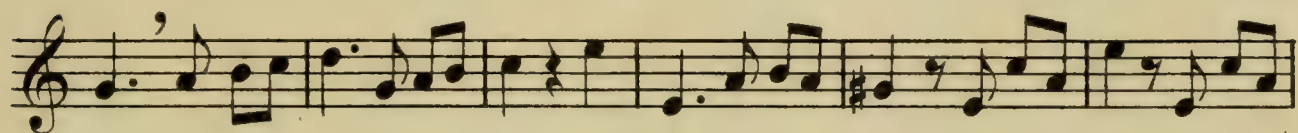
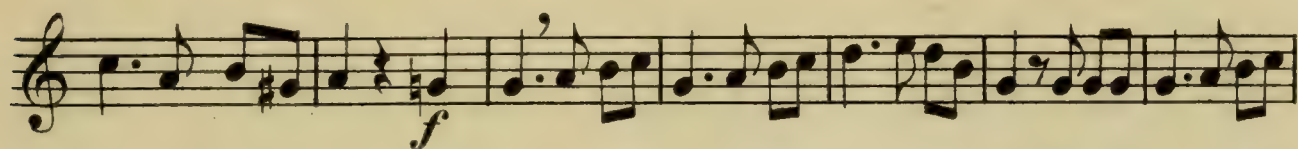
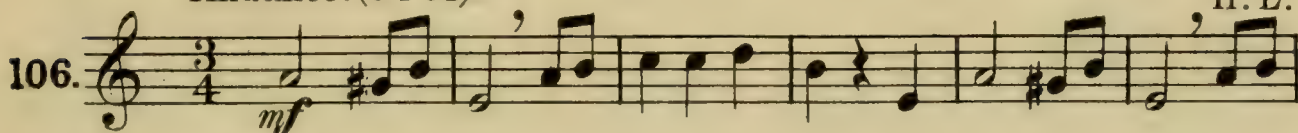
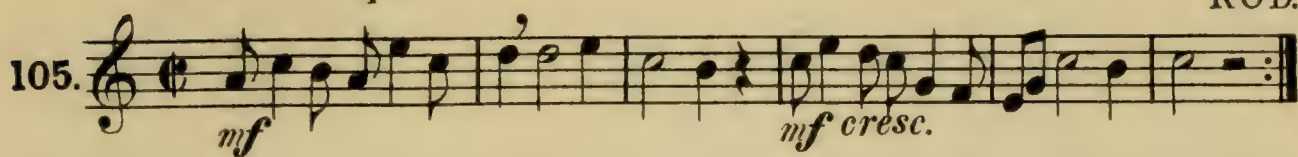
*mf*

*cresc.*

*f*

Stesso tempo.

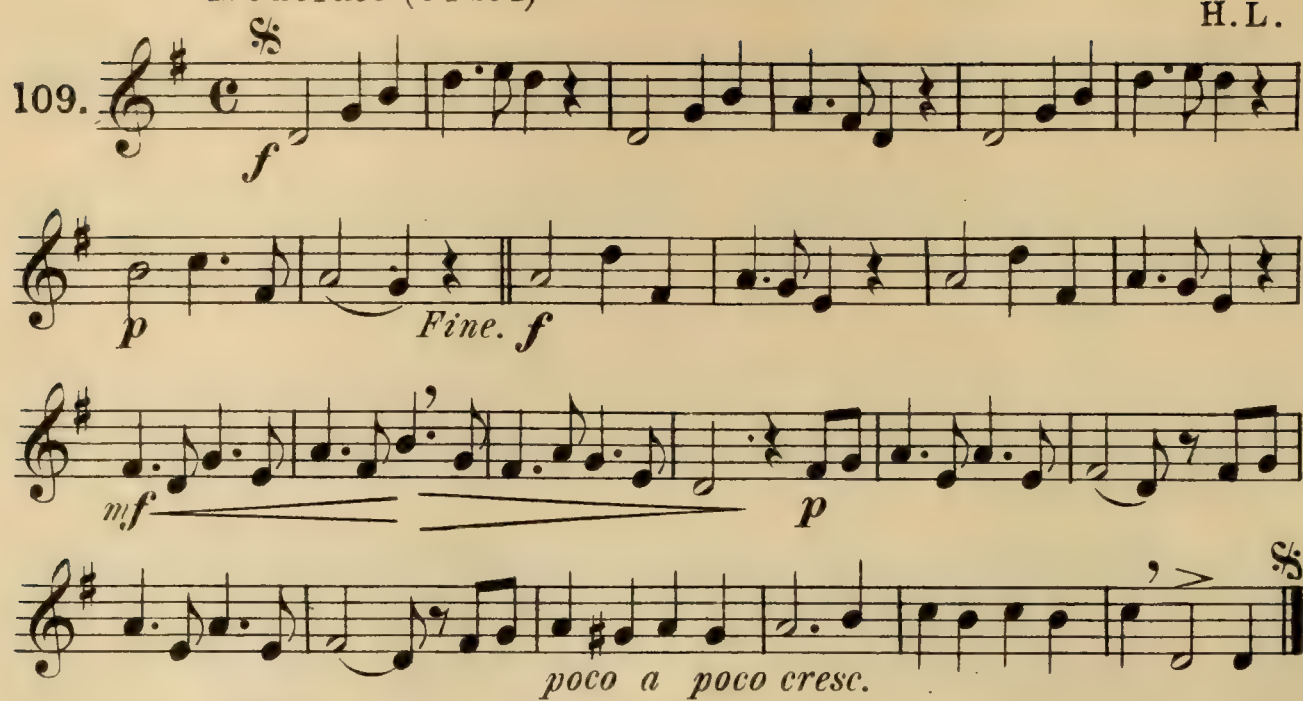
ROD.





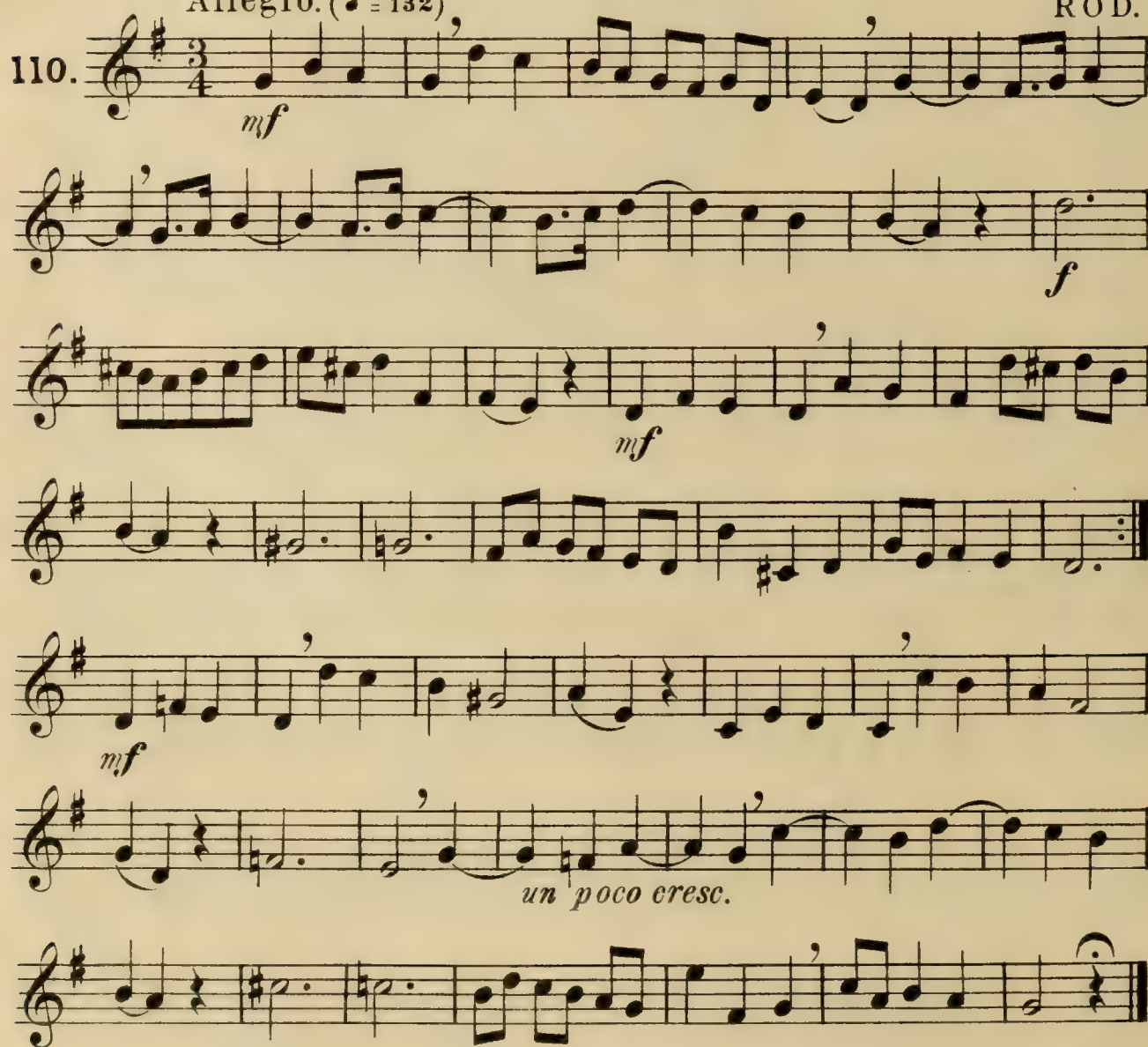
## Moderato (♩ = 104)

H. L.

109. 

## Allegro. (♩ = 132)

R. O. D.

110. 

Allegro moderato. (♩ = 120)

39

ROD.

111.

*p*

*mf*

*mf*

*un poco cresc.*

*p*

*mf*

*cresc.*

*f*

*mf*

*p*

Scale of the tone Mi, minor mode.

Parallel of Sol, major mode.

Lento. (♩ = 60)

112.

Lessons in the minor mode of Mi.

♩ Moderato. (♩ = 104)

H. L.

113.

*mf*

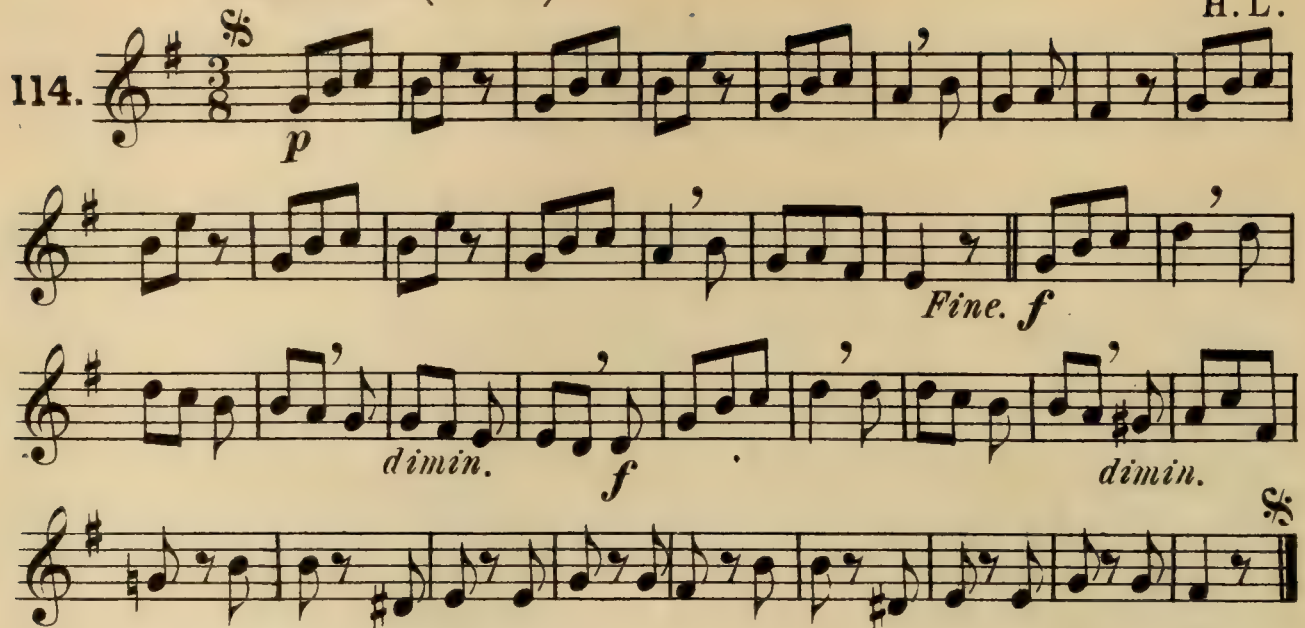
*Fine. f*

*mf*



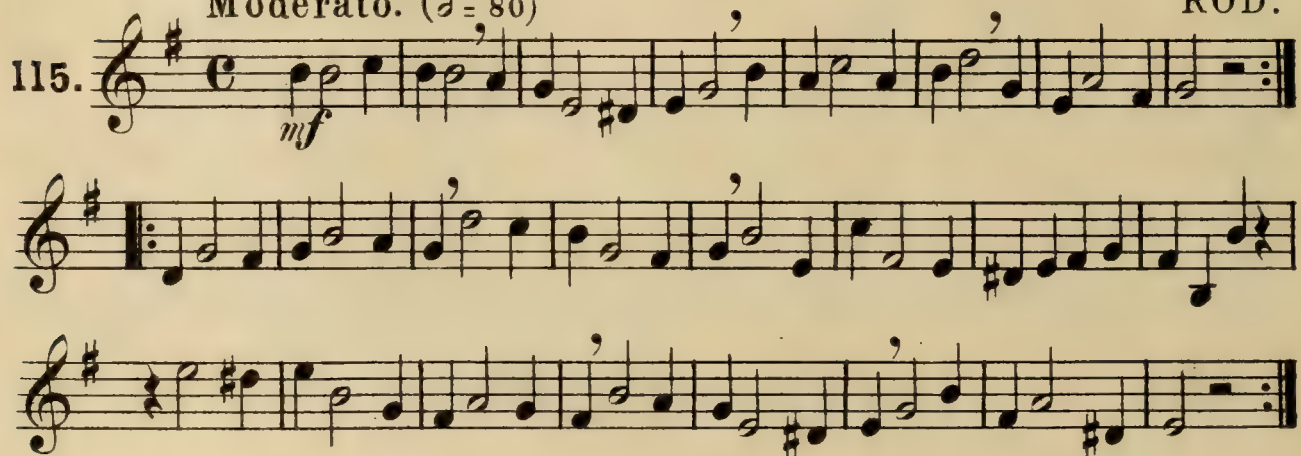
## Andantino. (♩ = 116)

H. L.

114. 

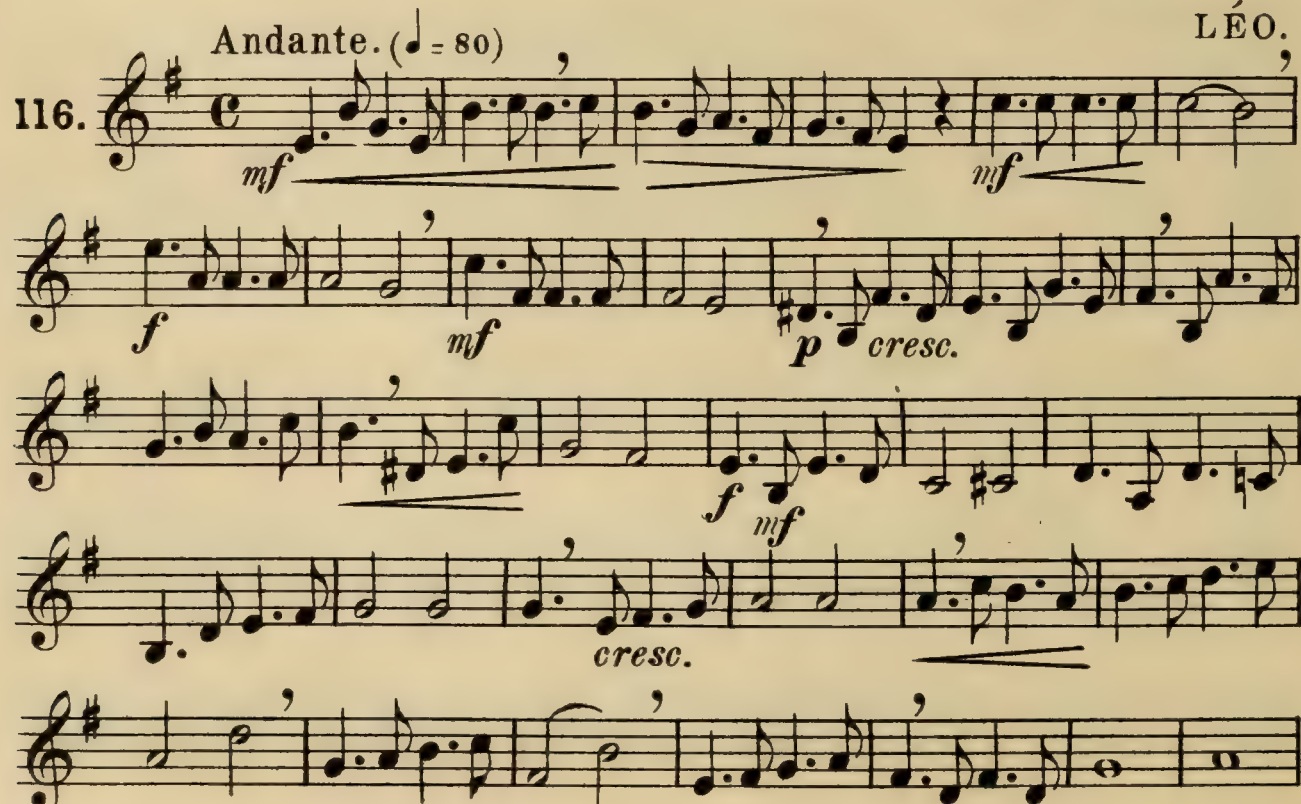
## Moderato. (♩ = 80)

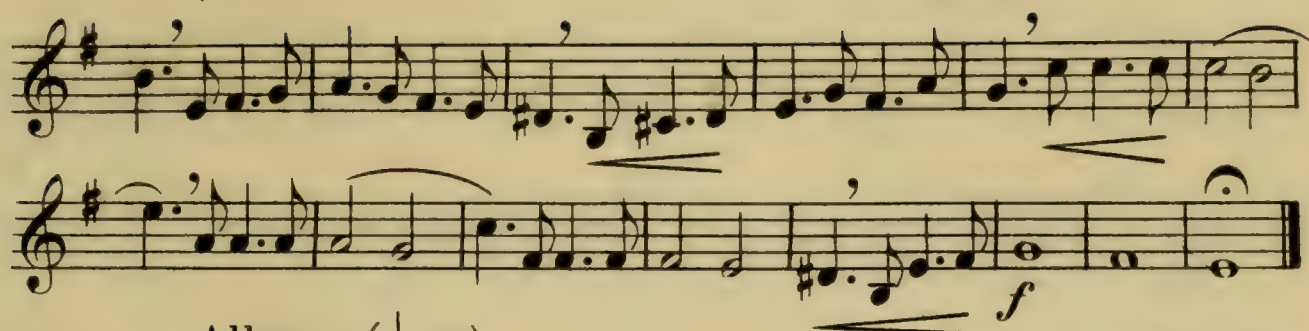
ROD.

115. 

## Andante. (♩ = 80)

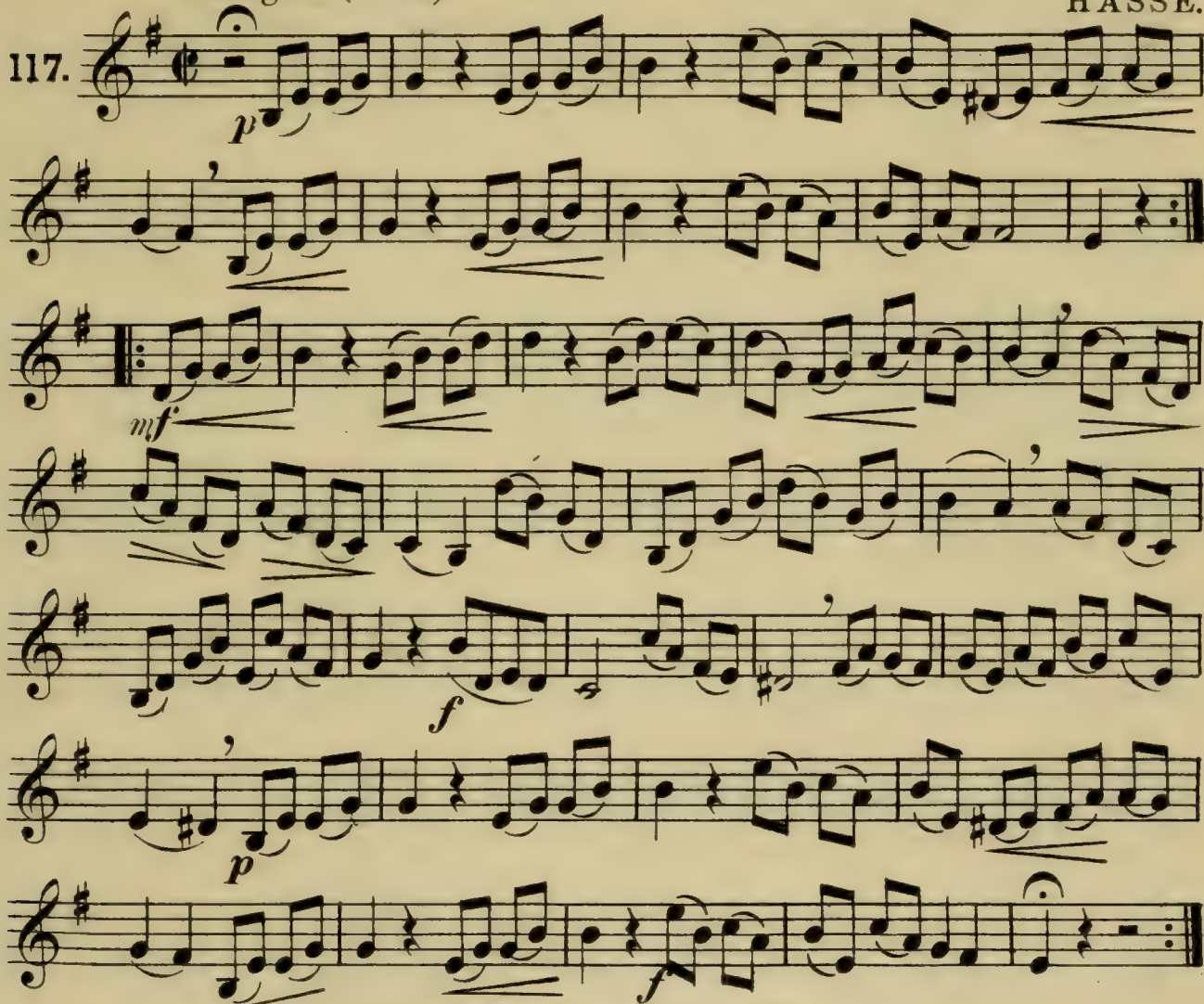
LÉO.

116. 

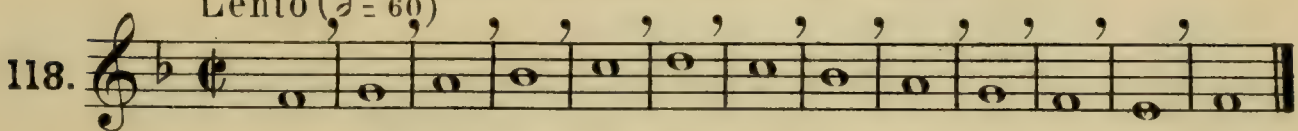


Allegro. (♩ = 72)

HASSE.



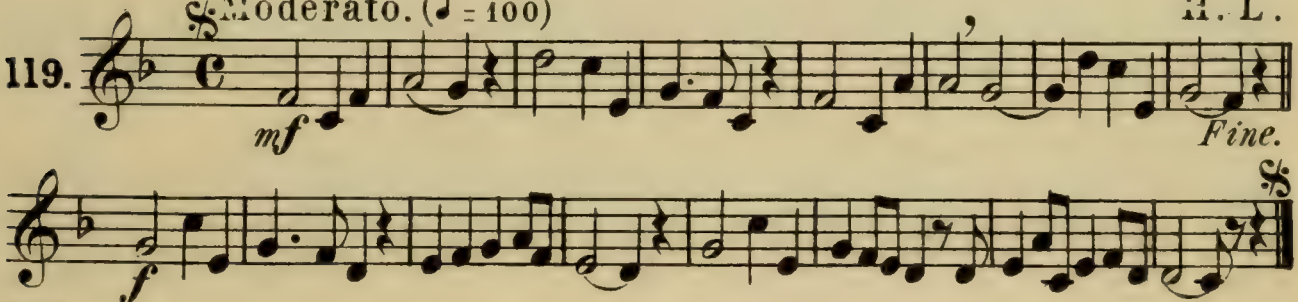
Scale of the tone Fa, major mode.  
Lento (♩ = 60)



Lessons in the major mode of Fa.

♩ Moderato. (♩ = 100)

H. L.





120. *Andantino.* (♩ = 58) H. L.

*Fine. f*  
*f*  
*dimin.*

121. *Moderato.* (♩ = 96) ROD.

*mf*  
*f*  
*sf*  
*sf*  
*mf*  
*p*  
*cresc.*

122. *Allegro moderato.* (♩ = 112) ROD.

*f well rhythmified.*  
*cresc.*

Musical score for a single melodic line on a grand staff. The score consists of 12 staves of music. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings.

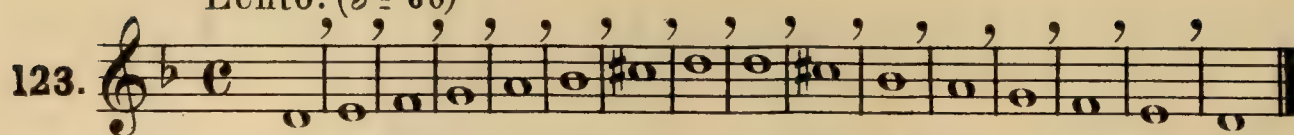
Dynamic markings and performance instructions include:

- mf* (mezzo-forte) at the end of the second staff.
- f* (forte) at the end of the third staff.
- p* (piano) at the beginning of the fourth staff.
- cresc.* (crescendo) at the end of the fourth staff.
- mf* (mezzo-forte) at the end of the fifth staff.
- p* (piano) at the beginning of the eighth staff.
- un poco riten.* (un poco ritenuto) at the end of the eighth staff.
- Tempo I.* (Tempo I) at the beginning of the ninth staff.
- f* (forte) at the beginning of the ninth staff.
- tr* (trill) at the end of the twelfth staff.



Scale of the tone Re, minor mode.  
Parallel of Fa, major mode.

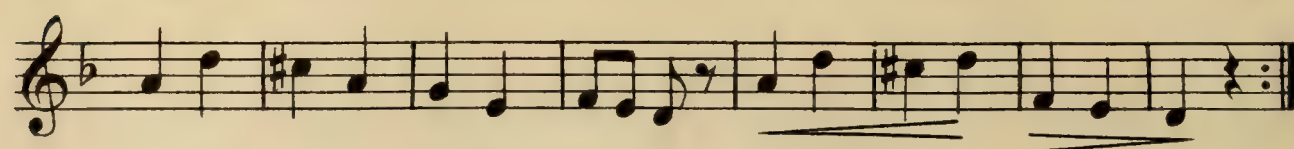
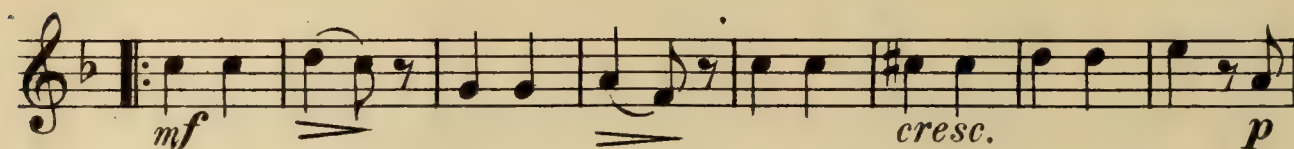
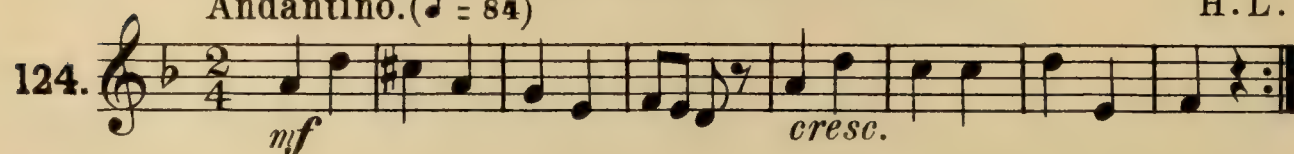
Lento. ( $\text{♩} = 60$ )



Lessons in the minor mode of Re.

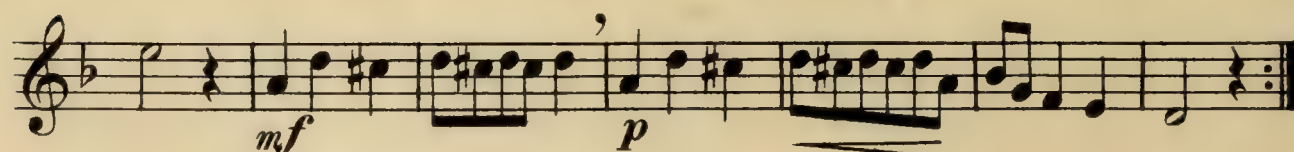
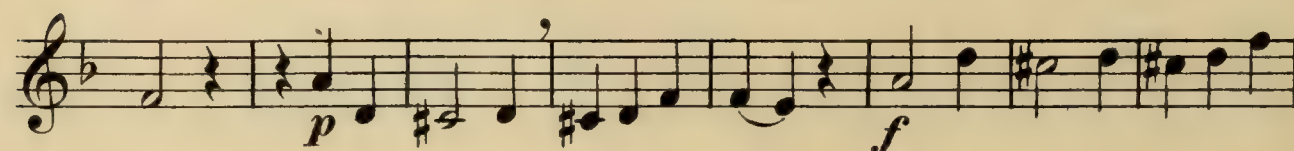
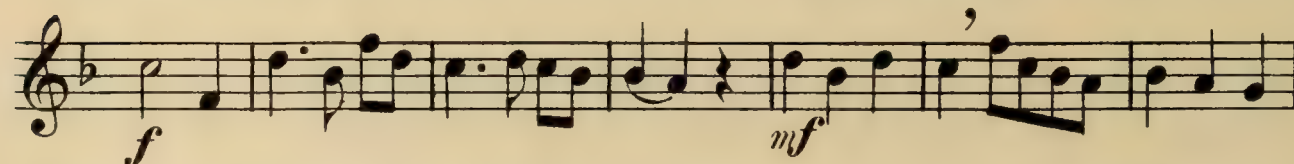
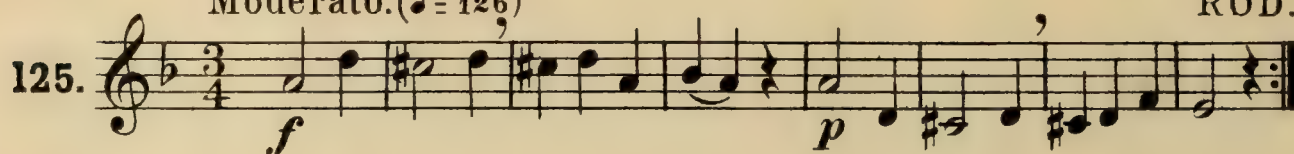
Andantino. ( $\text{♩} = 84$ )

H. L.



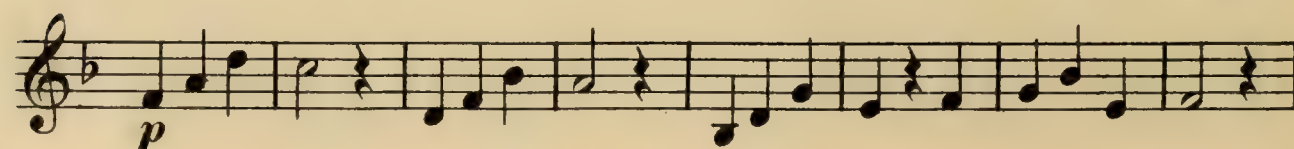
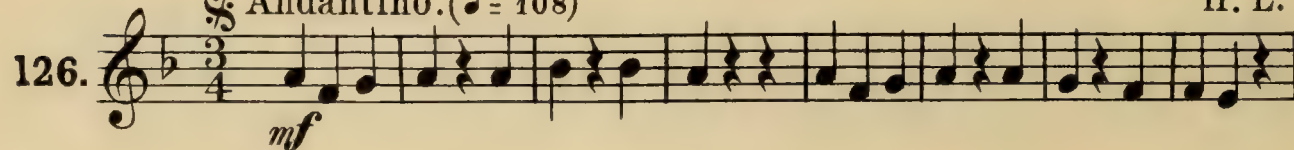
Moderato. ( $\text{♩} = 126$ )

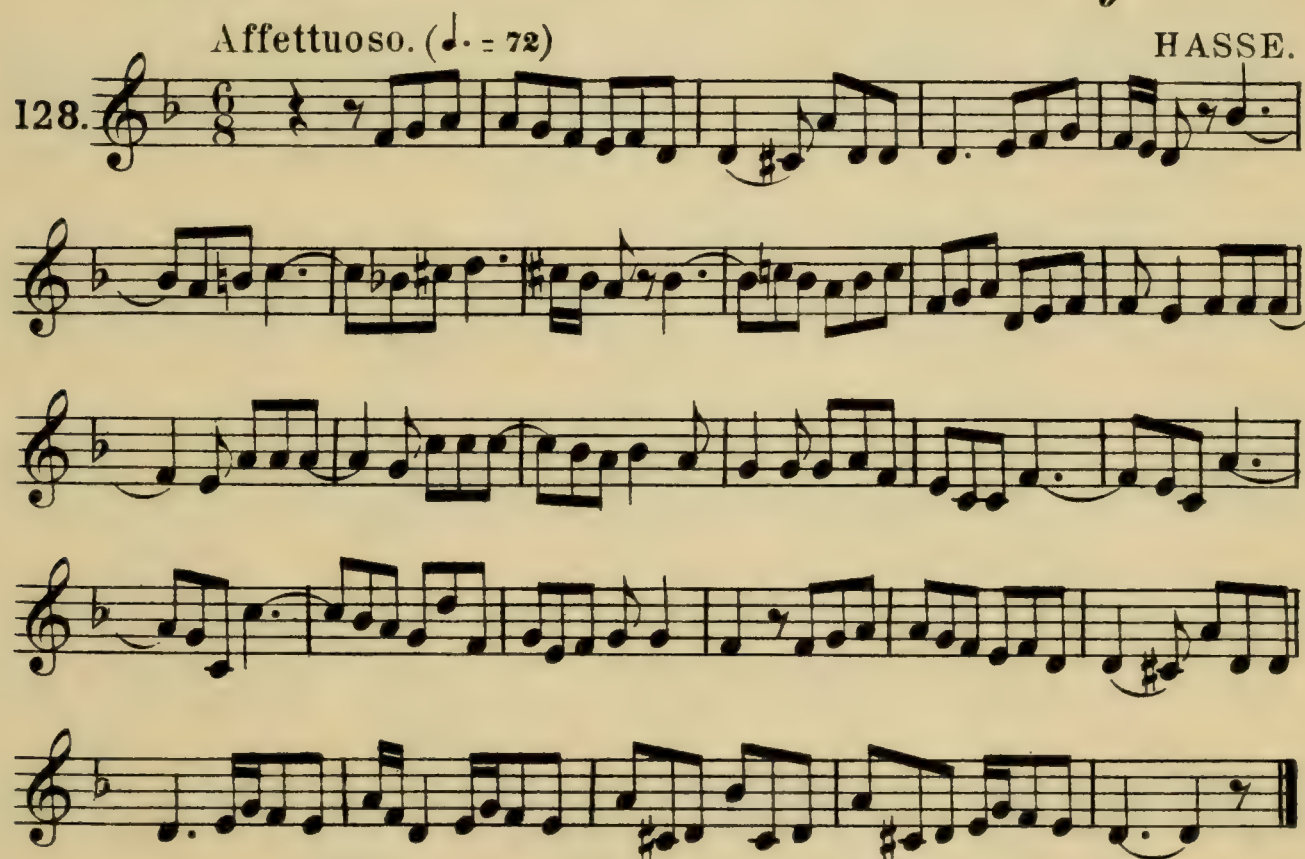
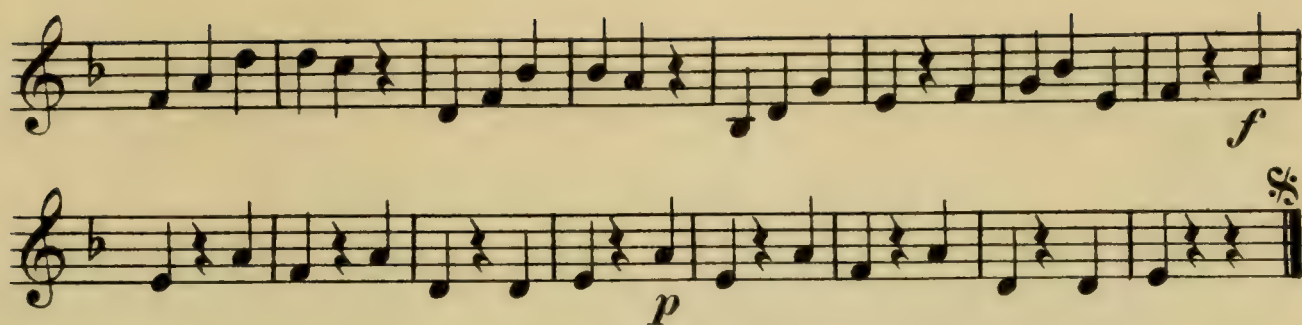
ROD.



Andantino. ( $\text{♩} = 108$ )

H. L.







## Scale of the tone Re, major mode.

129. Lento. (♩ = 60)

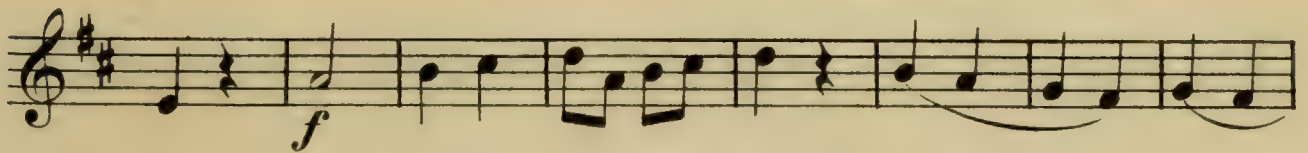
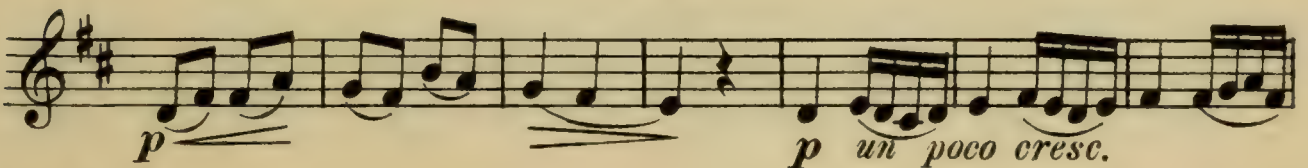
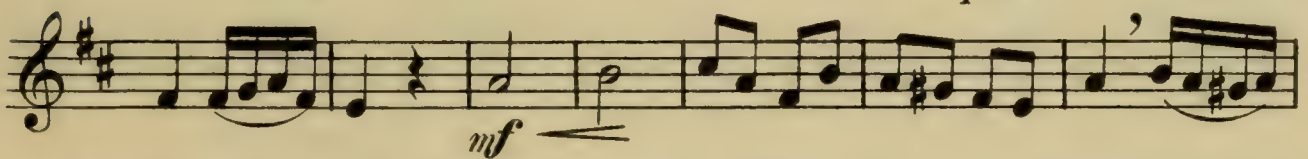
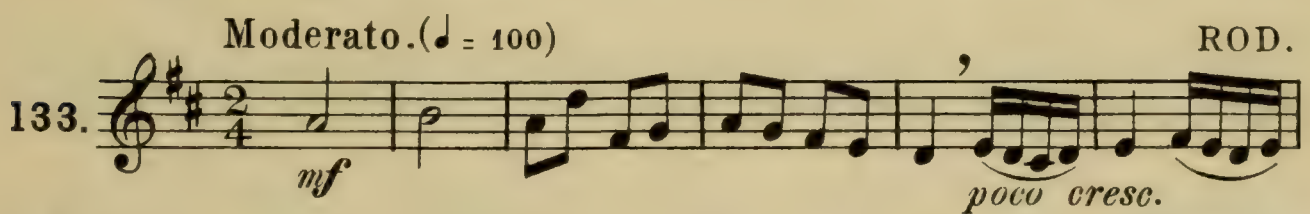
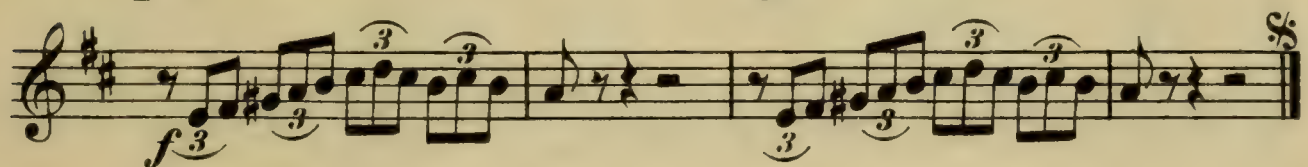
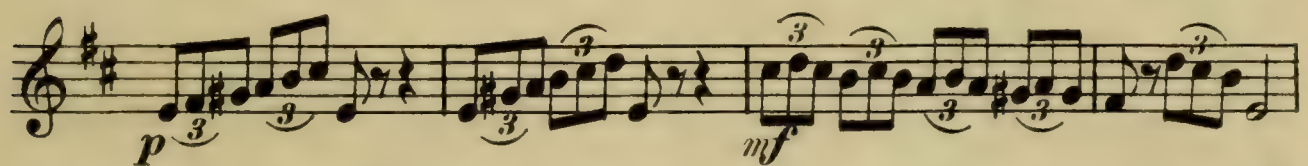
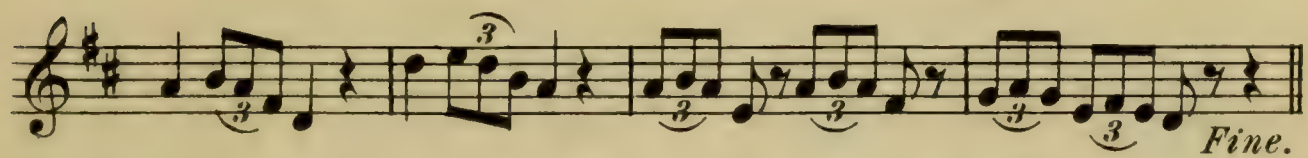
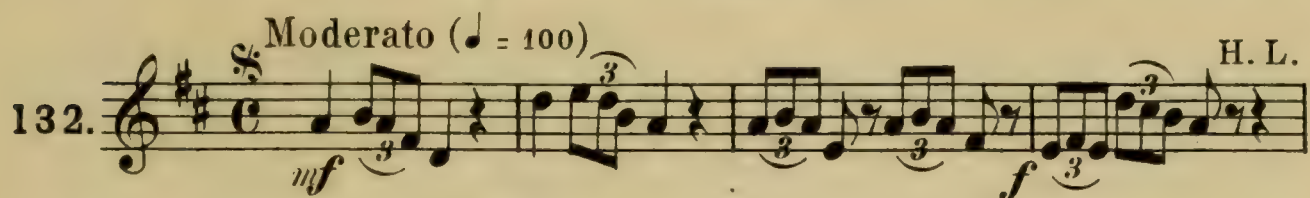
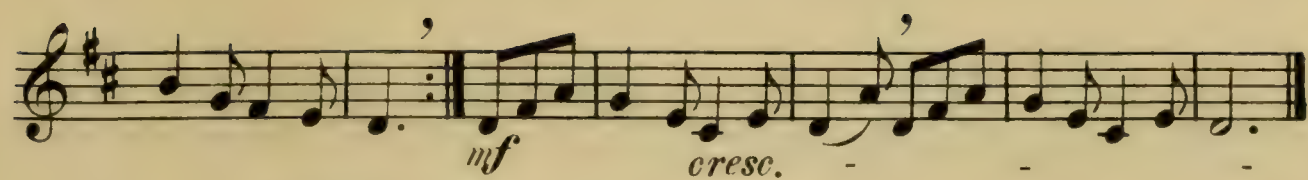
## Lessons in the major mode of Re.

130. Allegretto. (♩ = 116) H.L.

*mf* *p* *mf* *p* *Fine. f*

131. Andantino. (♩ = 72) ROD.

*p* *f* *mf* *un poco riten. p*





Scale of the tone Si, minor mode.  
Parallel of Re, major mode.

134. Lento ( $\text{♩} = 60$ )

135. Lessons in the minor mode of Si. H.L.

Moderato. ( $\text{♩} = 100$ )

*mf cresc. f p poco a poco cresc. cresc. a tempo. poco rall. p*

136. Allegro risoluto. ( $\text{♩} = 96$ ) ROD.

*mf f mf*

*cresc.* *f*

*mf*

*f*

*un poco cresc.* *f*

## Scale of the tone Sib, major mode.

137. Lento ( $\text{♩} = 60$ )

## Lessons in the major mode of Sib.

138. Moderato ( $\text{♩} = 132$ ) ROD.

*mf* *f* *mf*

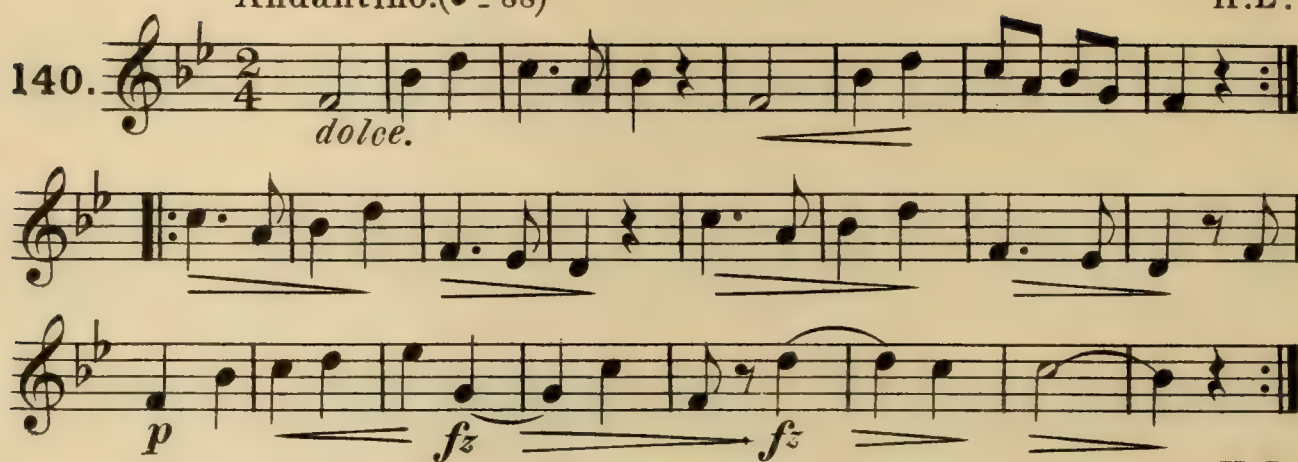
139. Andantino. ( $\text{♩} = 63$ ) H.L.

*p* *mf* *p* *mf* *f* *p*



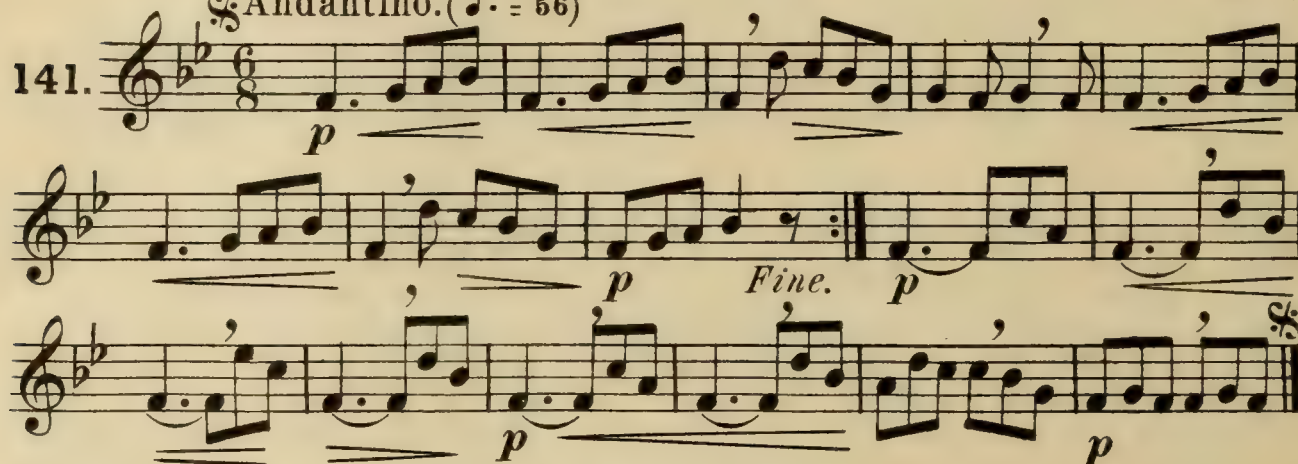
Andantino. (♩ = 88)

H.L.

140. 

Andantino. (♩ = 56)

H.L.

141. 

Allegro moderato. (♩ = 100)

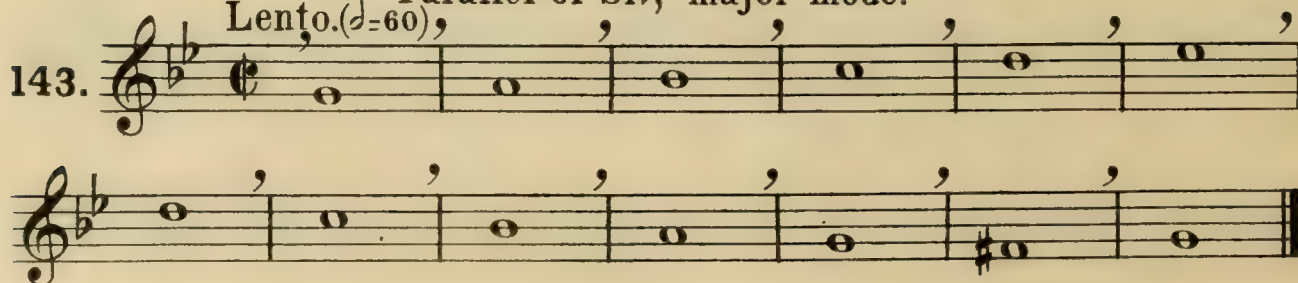
ROD.

142. 

Scale of the tone Sol, minor mode.

Parallel of Sib, major mode.

Lento. (♩ = 60),

143. 

Moderato. (♩ = 108)

H. L.

144.

Allegretto. (♩ = 138)

H. L.

145.

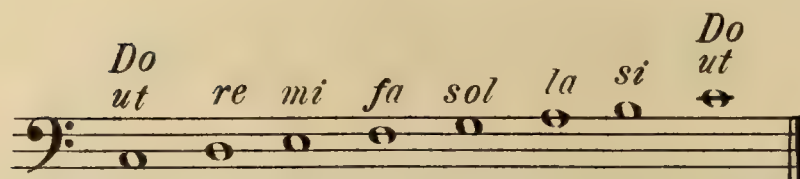
Poco lento. (♩ = 88)

LÉO.

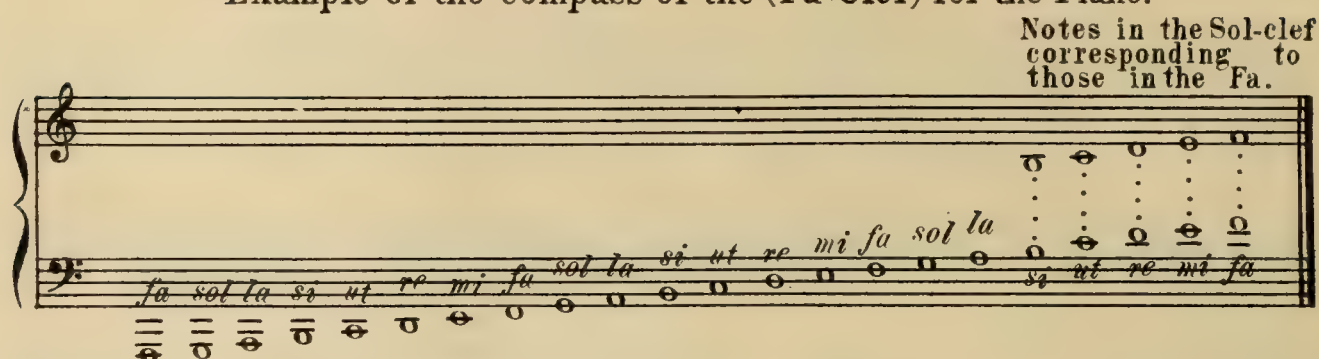
146.



## Of the Fa-Clef (Bass-Clef.)

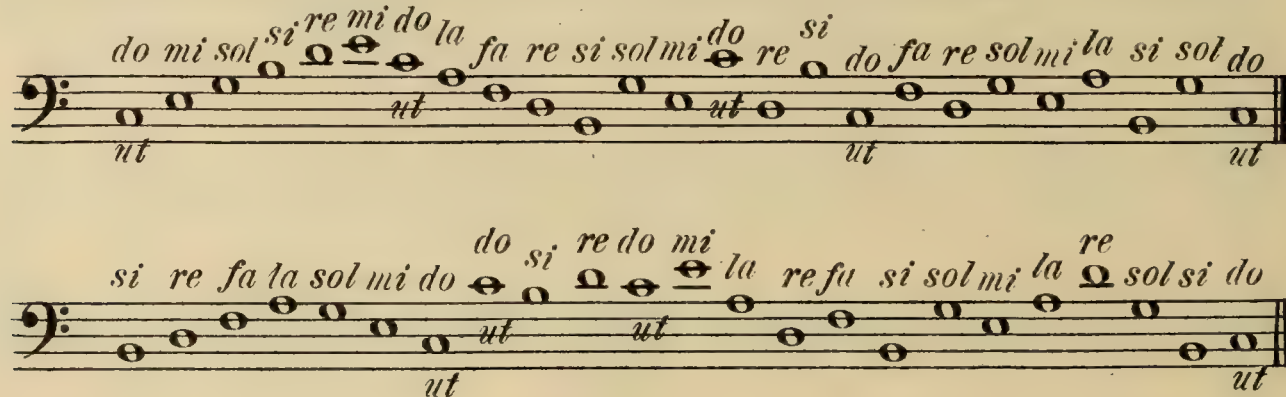


Example of the compass of the (Fa-Clef) for the Piano.

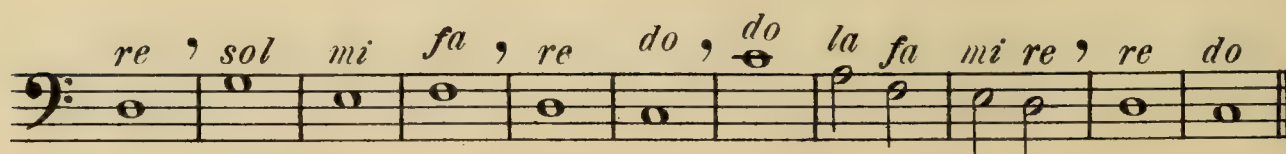
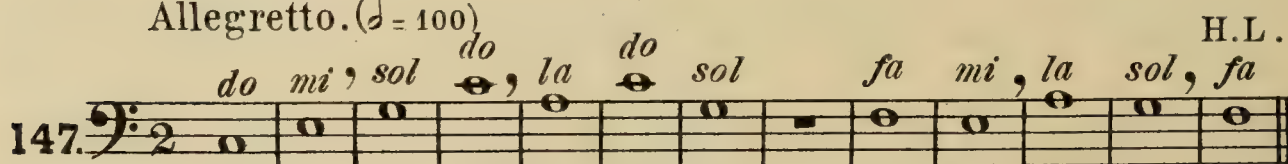


## Exercise in the compass of the Soprano Voice. \*)

Cause the notes to be named, and let them afterwards be solfeggiated if it be thought necessary; in which case let the time be counted by beating two to the measure.



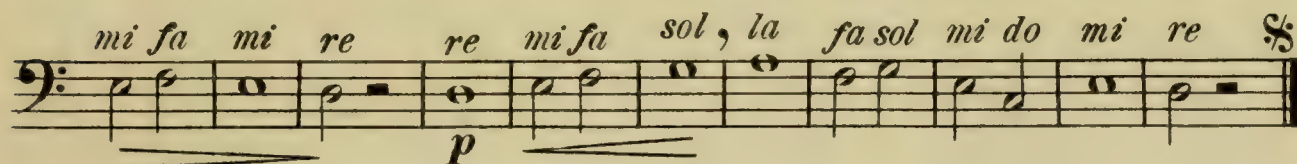
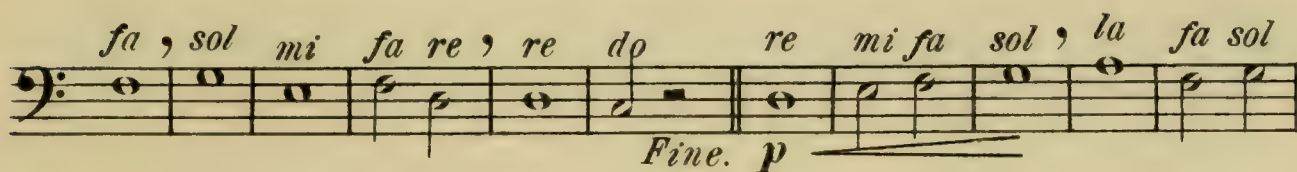
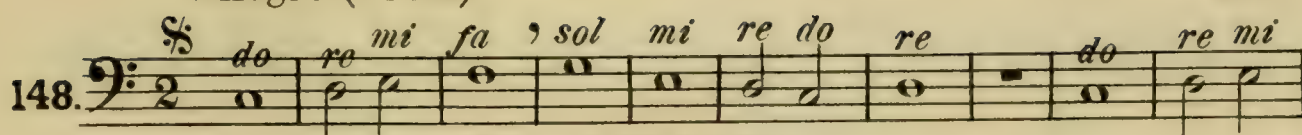
Allegretto. (♩ = 100)



\*) Soprano or Contralto voices (women or children) executing music written in the Fa-clef, will sound it an Octave above the notation.

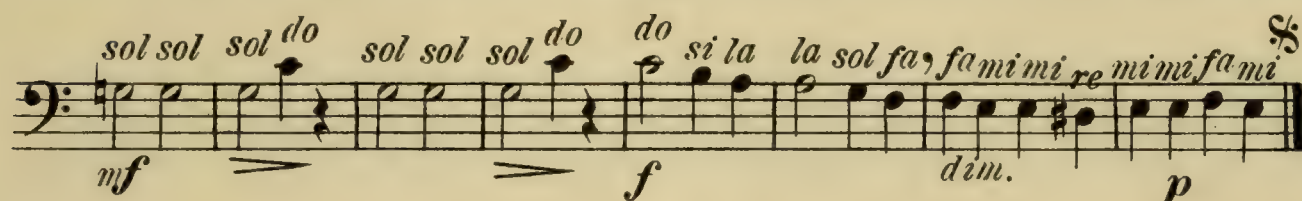
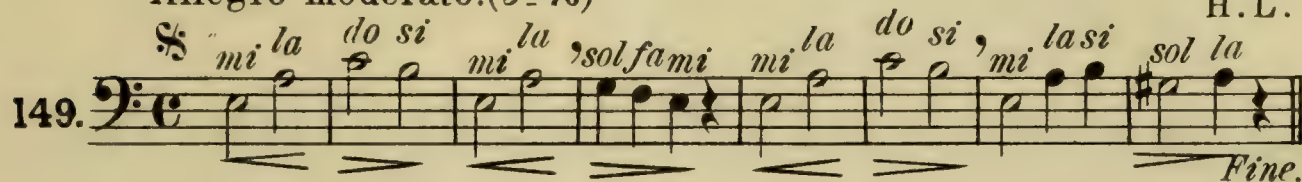
## Allegro. (♩ = 104)

H.L.



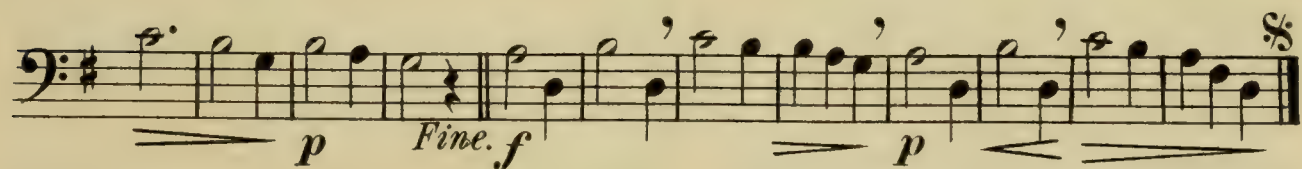
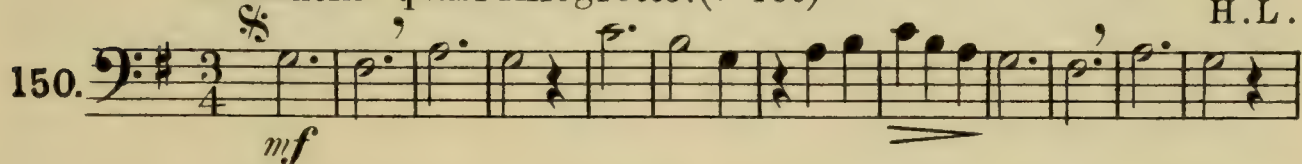
## Allegro moderato. (♩ = 76)

H.L.



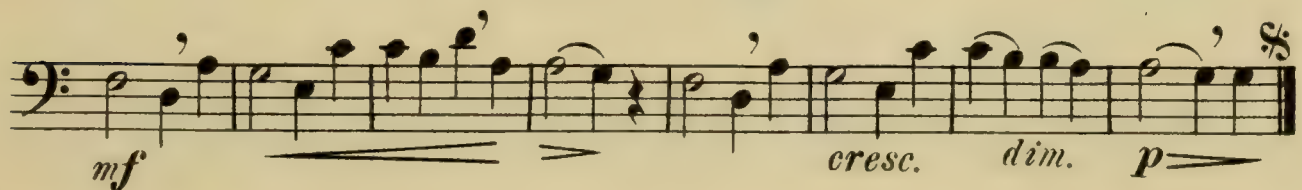
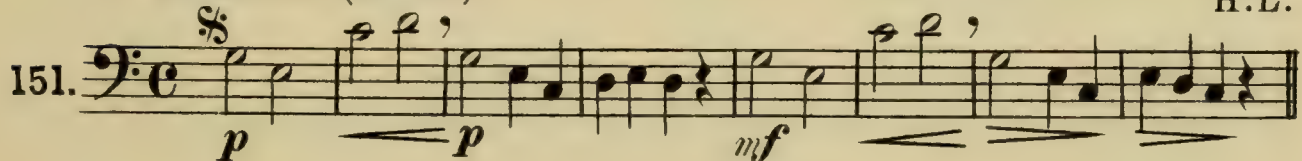
## Andantino quasi Allegretto. (♩ = 80)

H.L.



## Moderato. (♩ = 100)

H.L.





## Andantino. (♩ = 92)

152. H.L.

## Allegro moderato. (♩ = 120)

153. H.L.

## Andantino. (♩ = 92)

154. ROD.

## Moderato (♩ = 104)

155. H.L.

*mf*

*mf*

Moderato. (♩ = 96) G.C.

156.

*mf* *cresc.*

*mf* *f*

*mf* *cresc.*

*f* *mf* *cresc.* *f*

Moderato. (♩ = 60) H.L.

157.

*p*

*p* *mf* *p* *mf*

*p*

*a tempo.* *p*



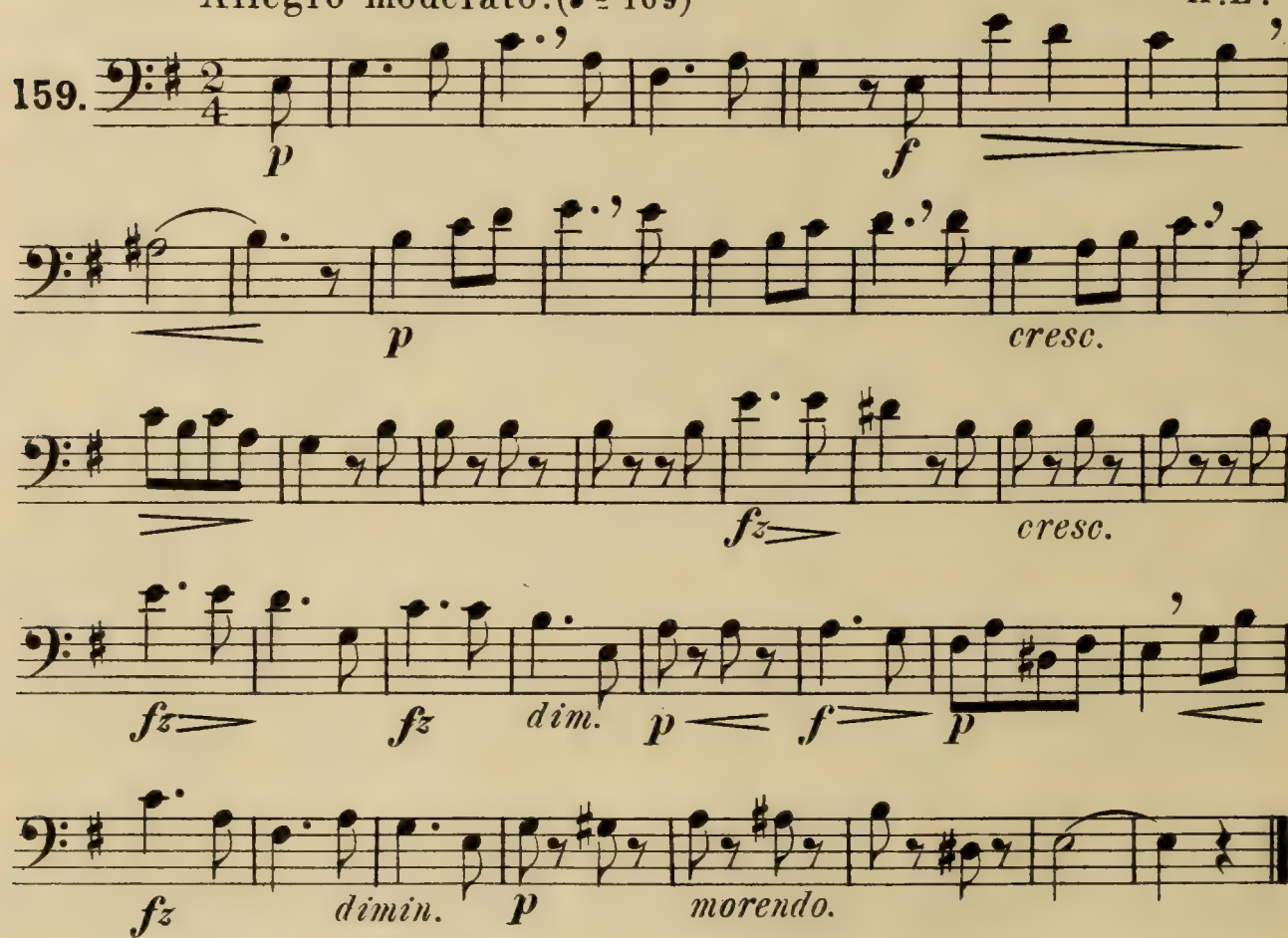
Andante sostenuto. (♩ = 80)

G. C.

158. 

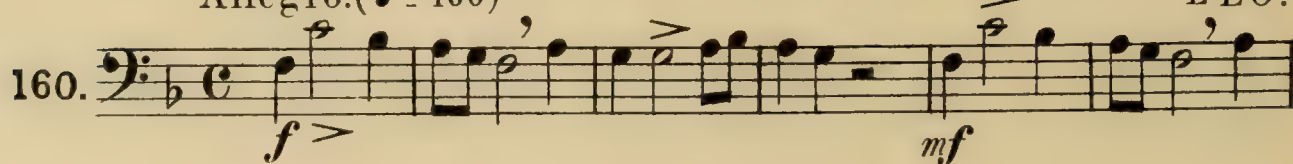
Allegro moderato. (♩ = 109)

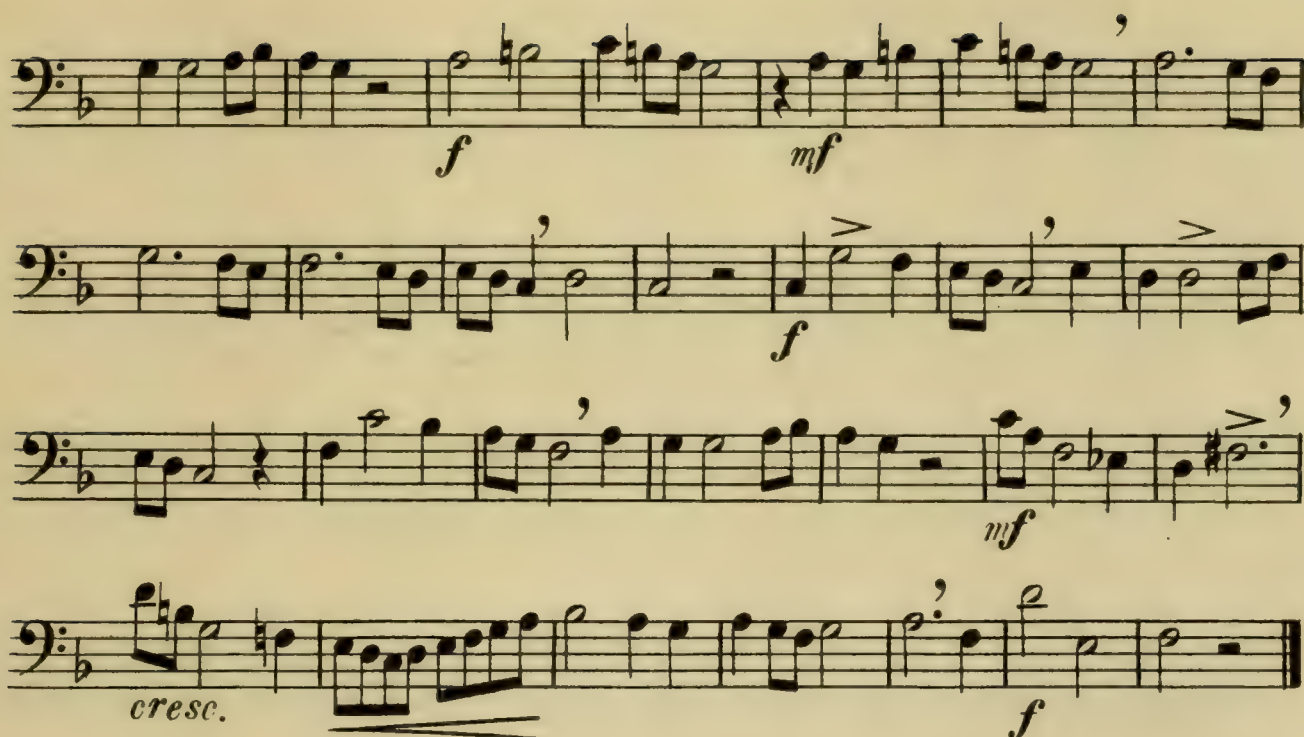
H. L.

159. 

Allegro. (♩ = 100)

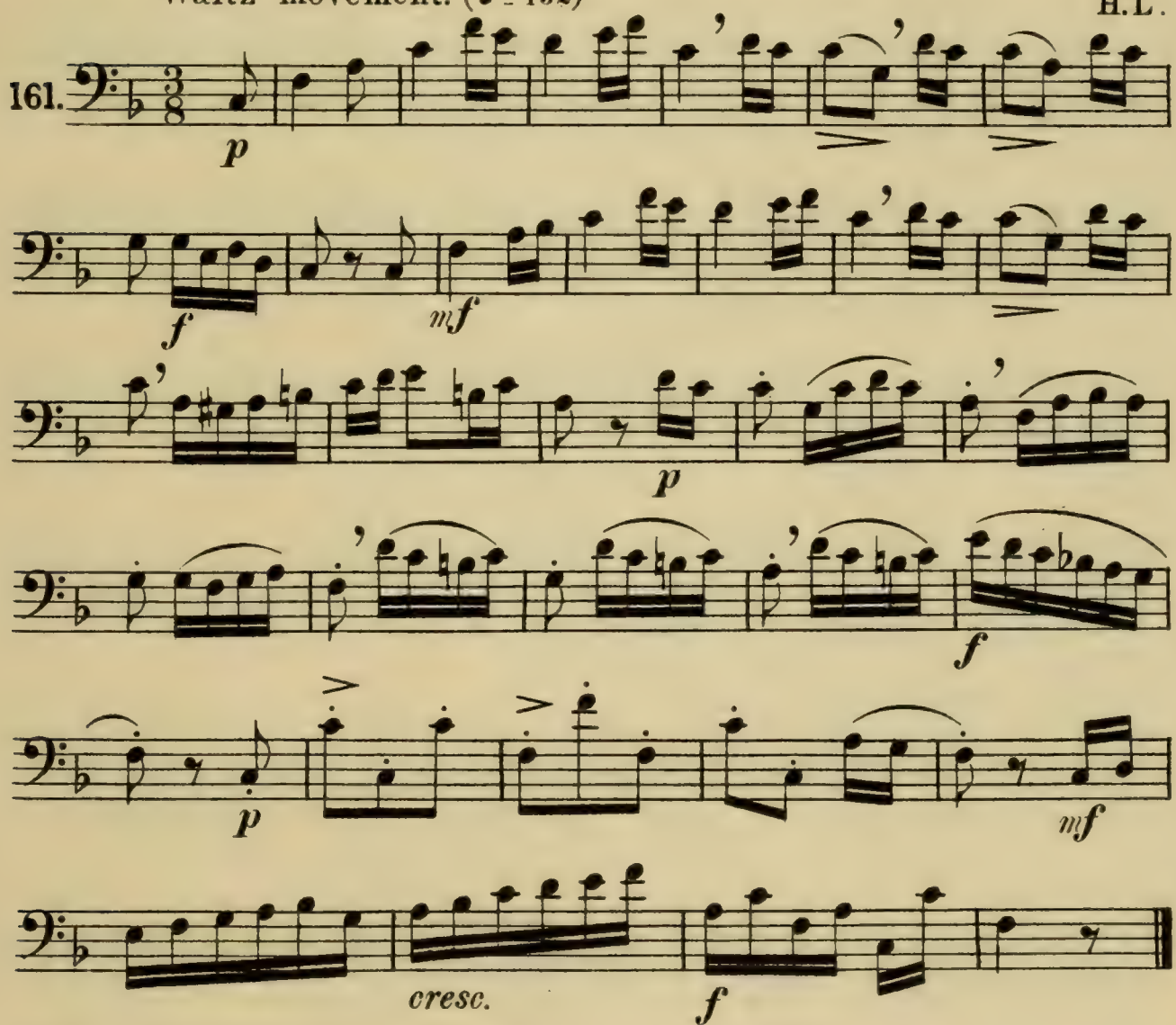
L É O.

160. 



Waltz movement. (♩ = 152)

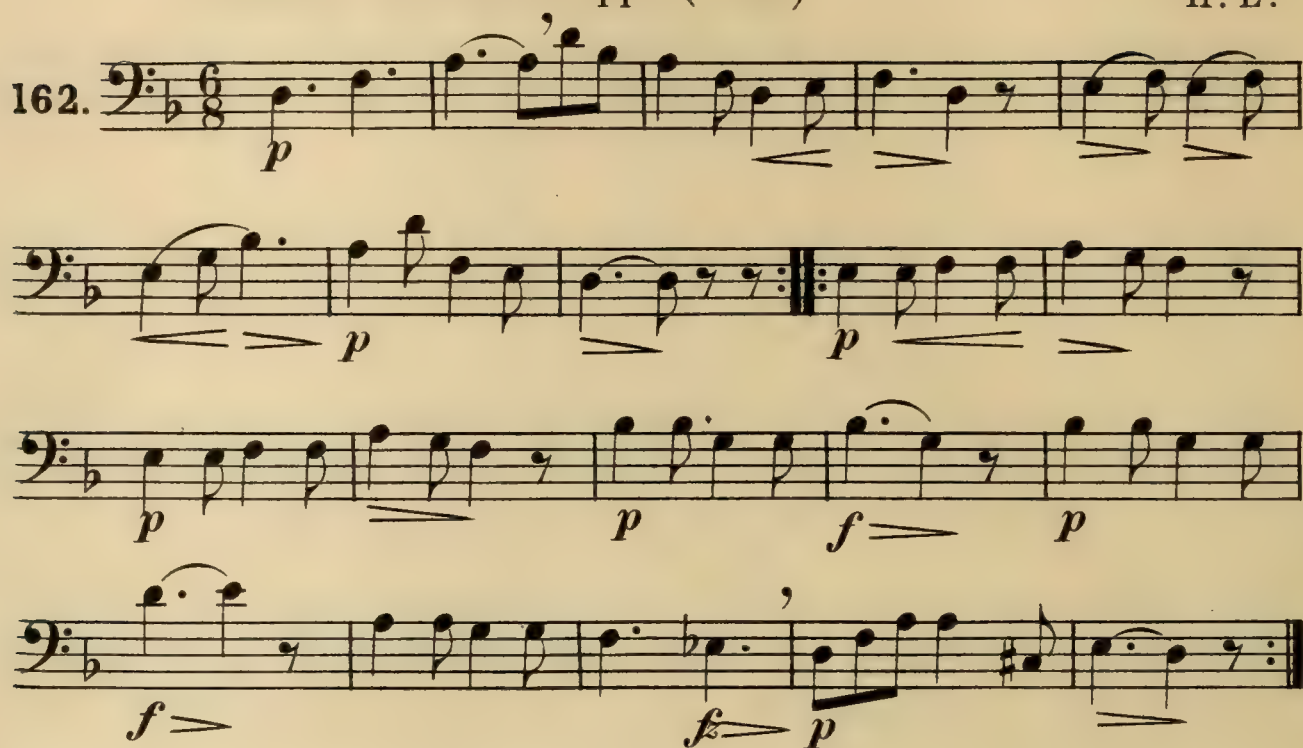
H.L.





Andante ma non troppo. (♩ = 60)

H. L.

162. 

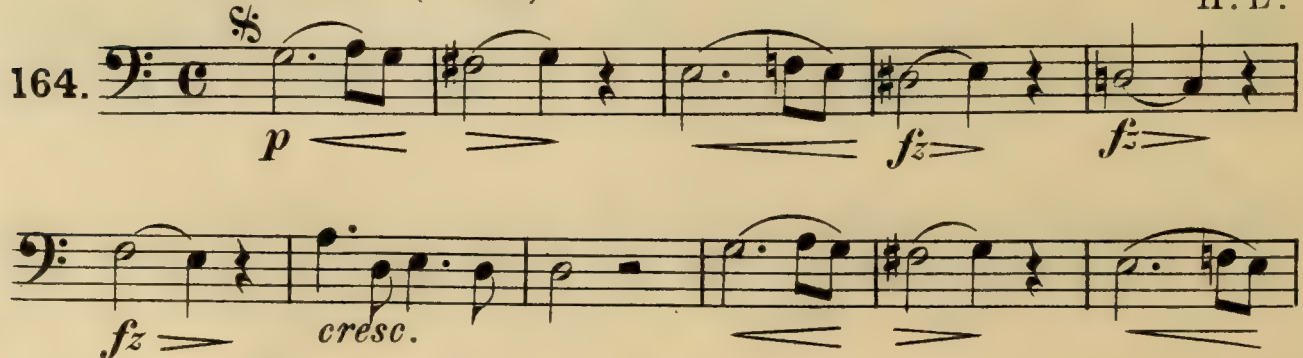
Allegretto (♩ = 108)

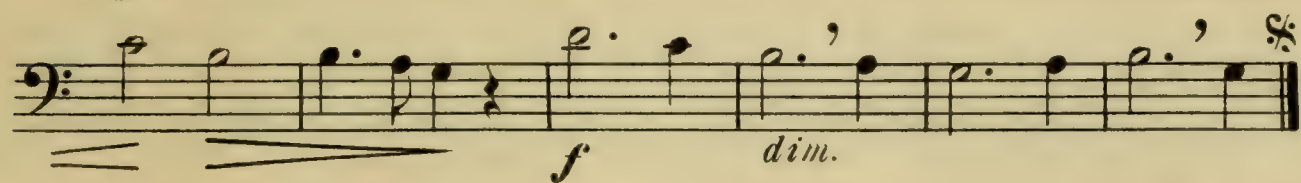
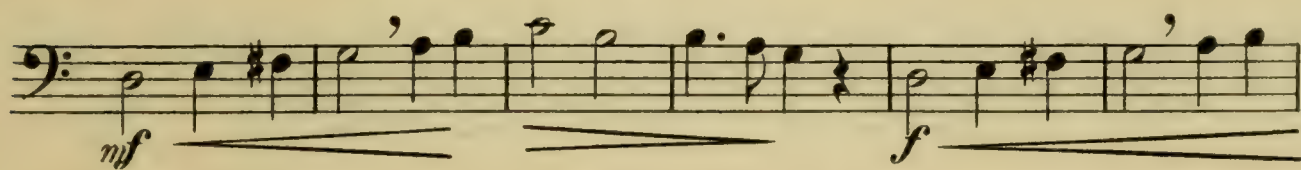
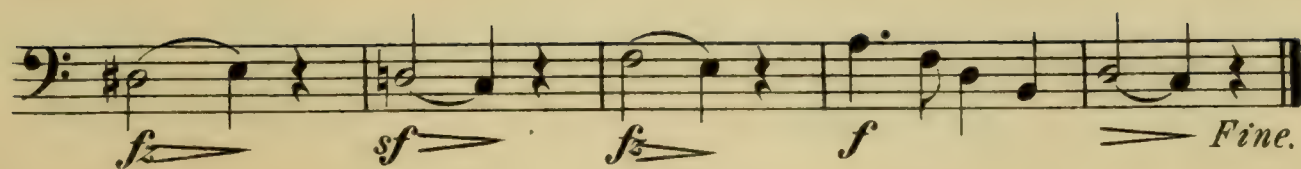
H. L.

163. 

Moderato. (♩ = 112)

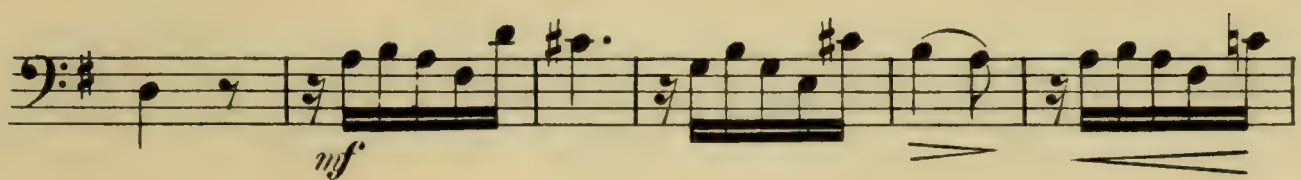
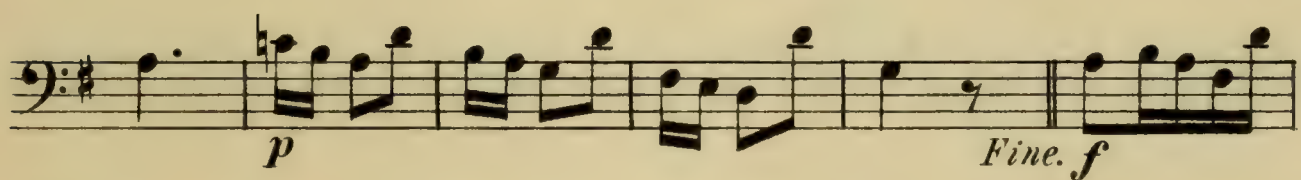
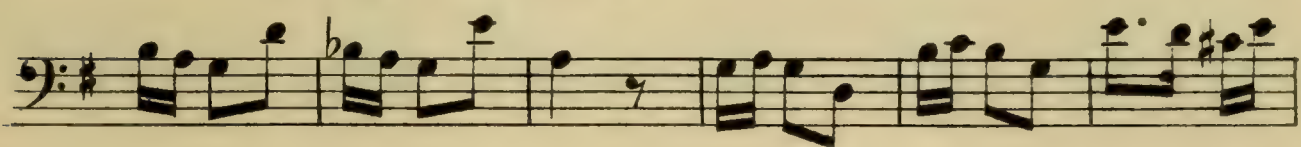
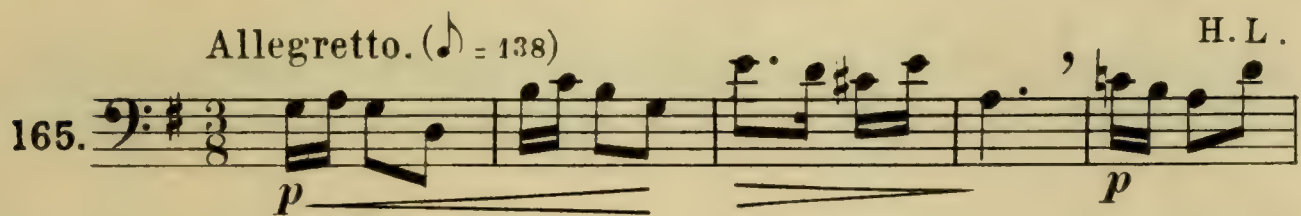
H. L.

164. 



Allegretto. (♩ = 138)

H. L.





Moderato. (♩ = 112)

ROD.

166. *mf*

Doloroso. (♩ = 72)

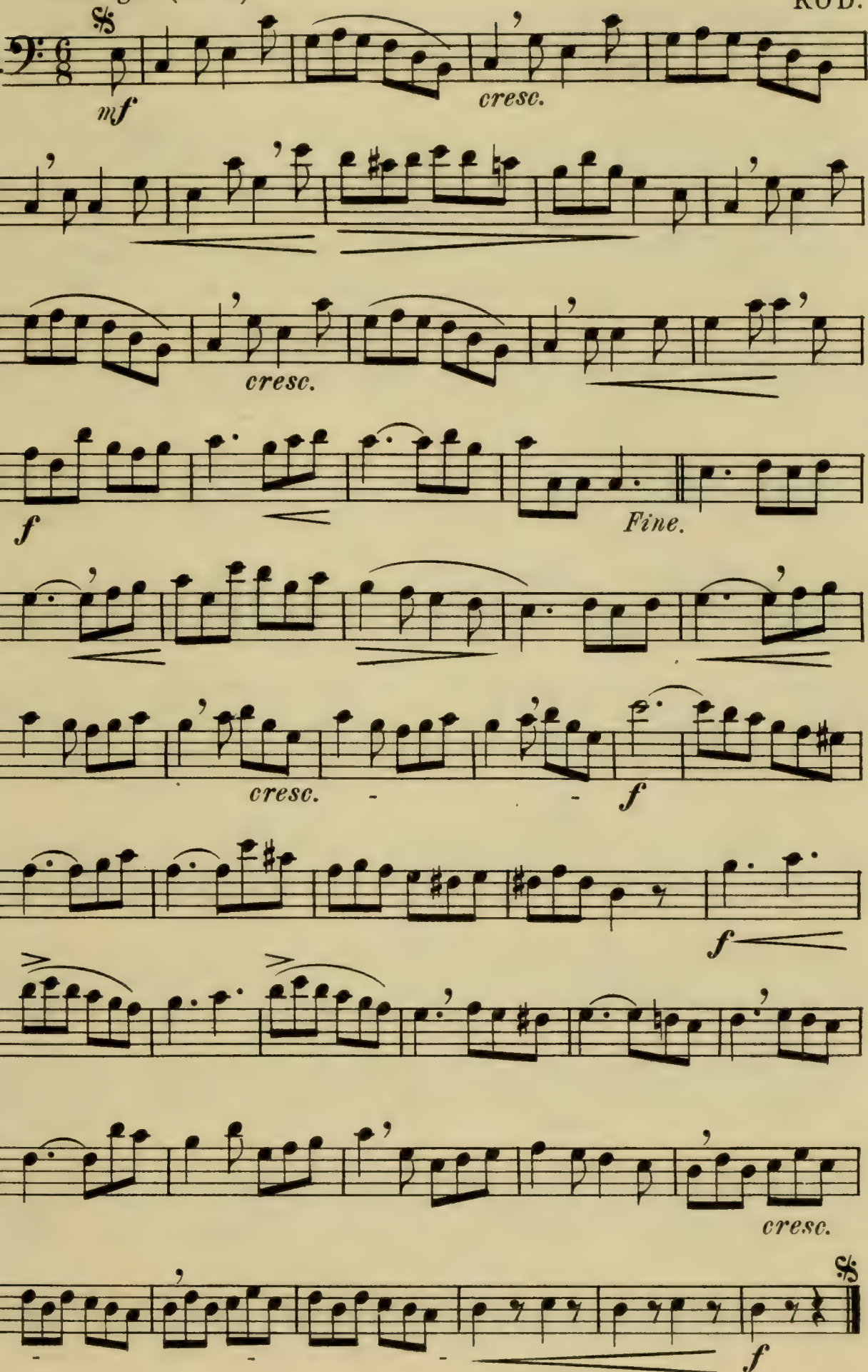
H. L.

167. *dolce ed espress.* *dolce*

*p* *dolce* *morendo.*

Allegro (♩ = 96)

ROD.

168. 

*mf* *cresc.*

*cresc.*

*f* *Fine.*

*cresc.* *f*

*f*

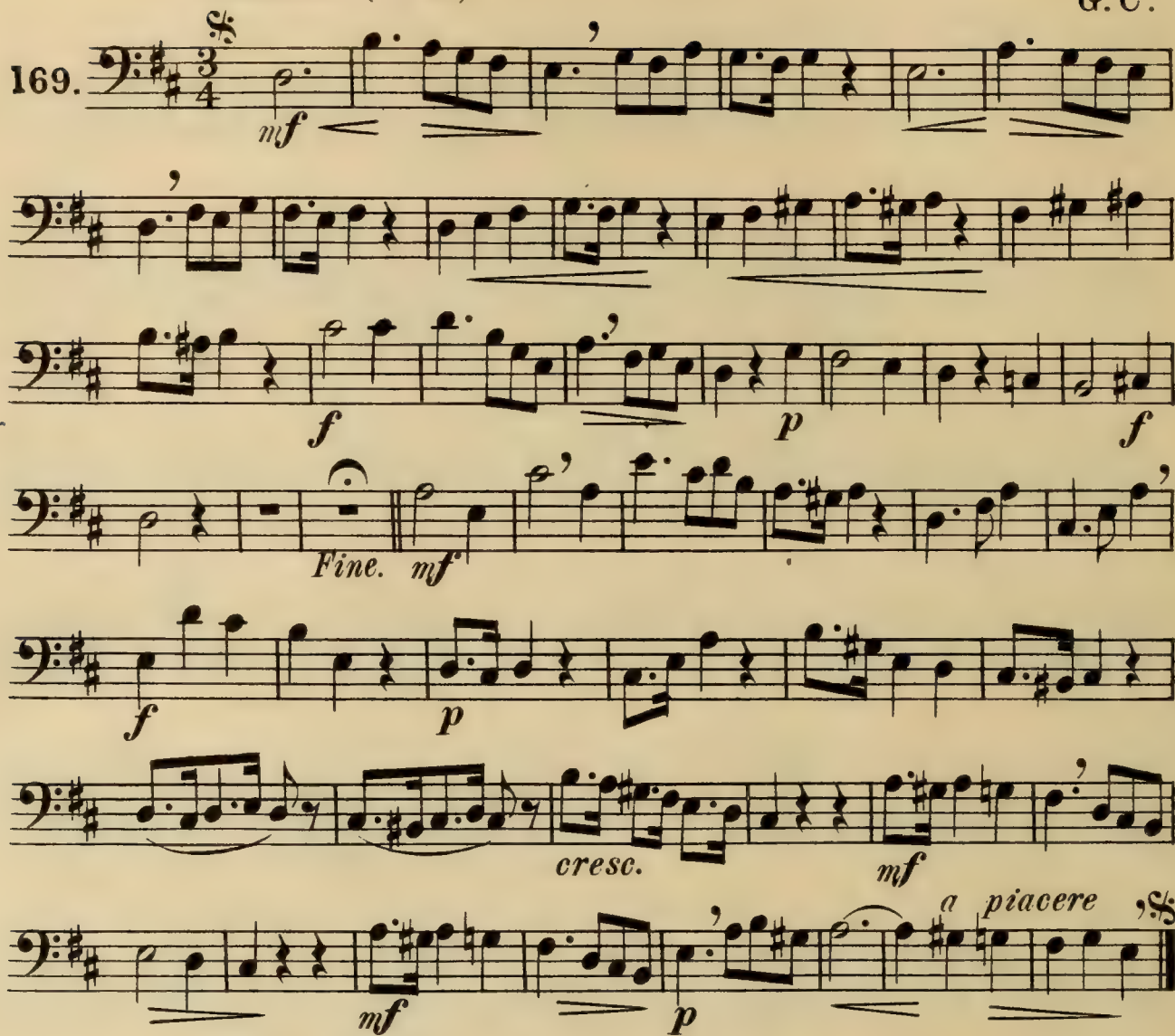
*cresc.*

*f*



Andante. (♩ = 92)

G. C.

169. 

Allegro moderato. (♩ = 112)

H. L.

170. 

*p* *mf*  
*cresc.*  
*cresc. f* *p*  
*cresc.* *dimin.* *p*  
*p* *f*  
*p* *f*  
*p* *dimin.*

Allegro moderato. (♩ = 96)

ROD.

171.

*mf*  
*f*  
*mf*  
*cresc.*





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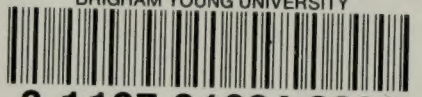




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